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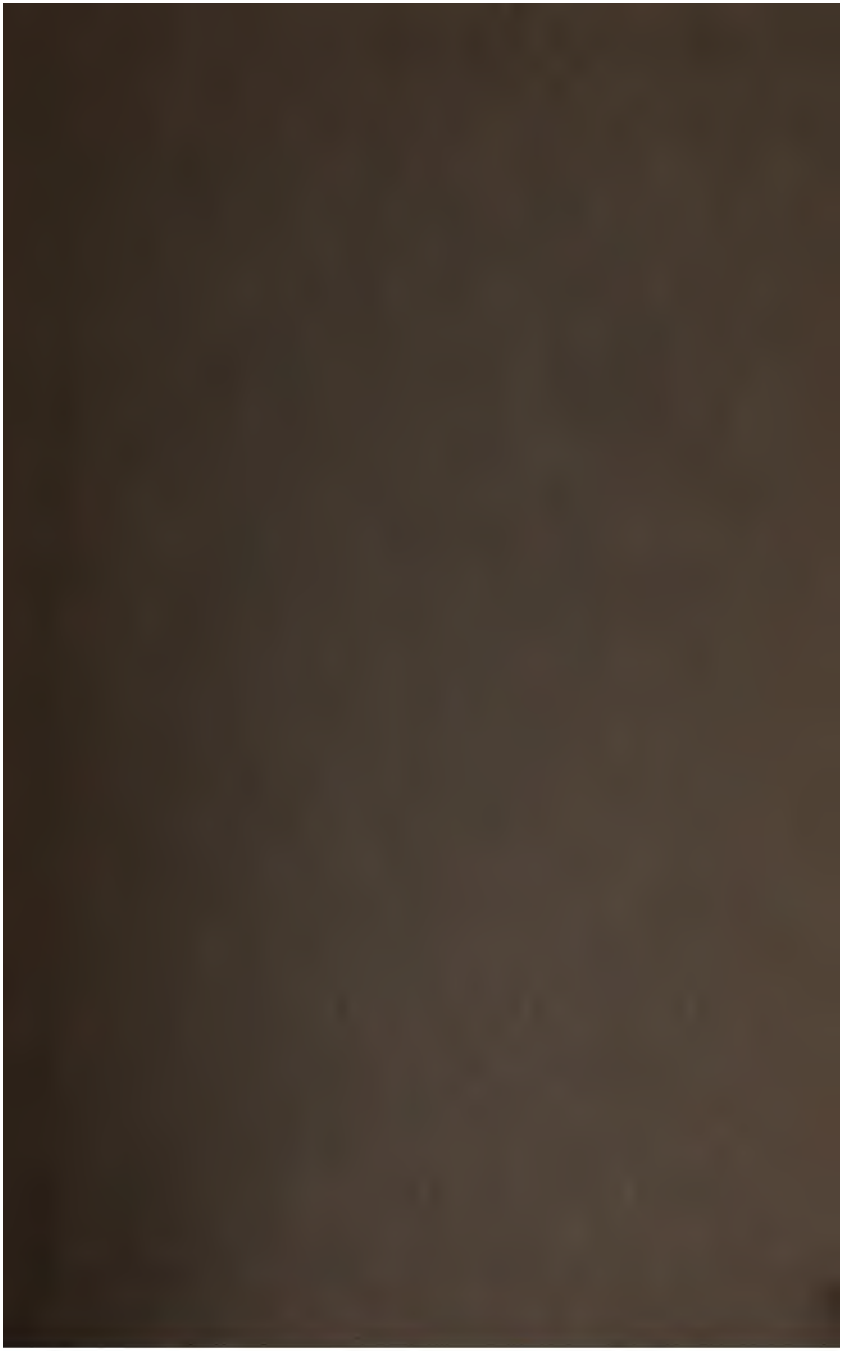

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THE ART INSTITUTE.
Lake Front, opposite Adams Street, Chicago.

THE ART INSTITUTE OF CHICAGO. Art Institute

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M.U.

GENERAL CATALOGUE

OF

OBJECTS IN THE MUSEUM

AUGUST, 1901

CHICAGO
PRINTED FOR THE ART INSTITUTE
1901

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THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Upon the payment of one hundred dollars annual members become Life Members and are thenceforth exempt from dues. Governing members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars governing members become Governing Life Members and are thenceforth exempt from dues. All receipts from Life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments given by the Art Institute, and to the use of the reference library upon art.

DESIGNATION OF GALLERIES

MAIN FLOOR

SEE PLAN

ROOMS 1, 2, 3, 4, 5, 6, 8, 10, Elbridge G. Hall Collection of Casts of Sculptures.

ROOM 1, Egyptian, Assyrian, Babylonian, Syrian, Asia Minor.

ROOM 2, (Corridor) . . Asia Minor and Early Greek.

ROOM 3, Greek of V. and IV. Centuries B. C., including the Pheidian period and that of Praxiteles and Skopas.

ROOM 4, . . . Later Greek and Græco-Roman.

ROOM 5, ... Sculpture, Roman.

ROOM 6, (Corridor) . . . Sculpture, Renaissance.

ROOM 7, ... Office of the Director.

ROOM 8, (Hall) . . . . Sculpture, Modern.

ROOM 9, ... Office of the Secretary.

ROOM 10, ... Sculpture, Modern.

ROOM 11, (Corridor) Historical Collection of French Sculpture and Architecture.

ROOM 12, ... Same.

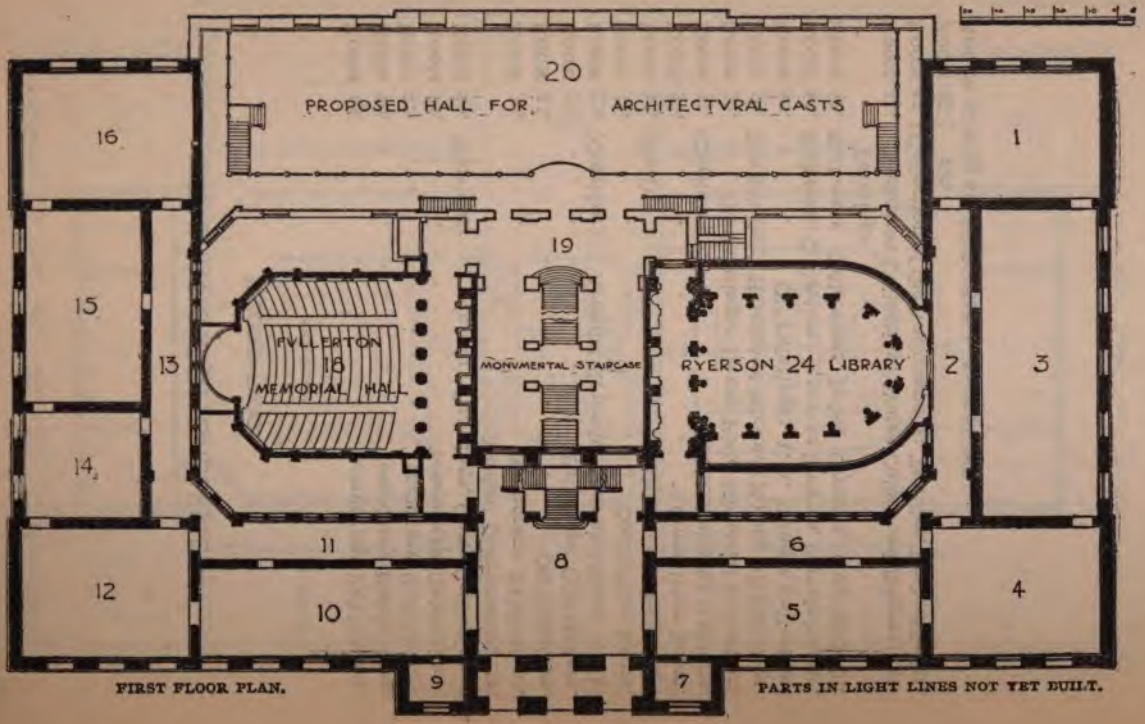
ROOM 13, (Corridor) . . . . . Same.

ROOM 14, . . Higinbotham Collection of Naples Bronzes.

ROOM 15, . . Egyptian and Classical Antiquities.

ROOM 16, Library, and Mrs. D. K. Pearsons Collection of Braun Photographs. Will soon be transferred to Room 24, the new Ryerson Library Building.

ROOMS 17 to 23 are in the part not yet built.



FIRST FLOOR PLAN.

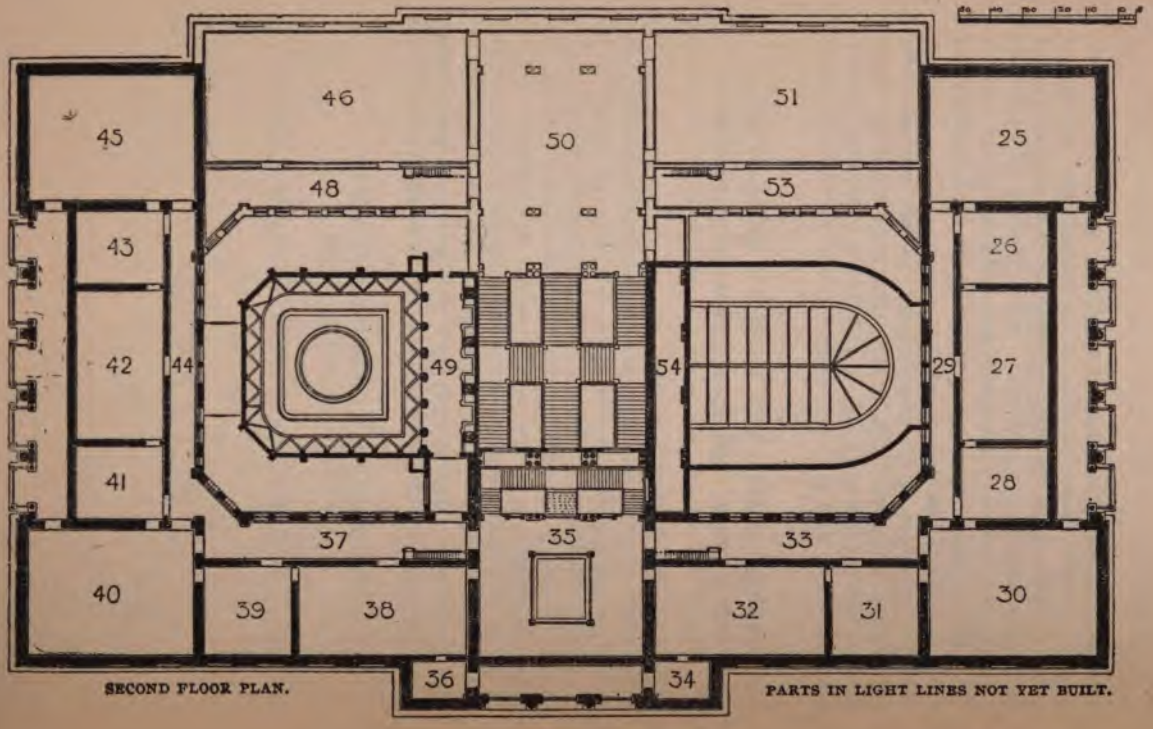
PARTS IN LIGHT LINES NOT YET BUILT.

DESIGNATION OF GALLERIES

SECOND FLOOR

SEE PLAN

ROOM 25, ... Temporary Exhibitions.
ROOM 26, ... Temporary Exhibitions.
ROOM 27, ... Temporary Exhibitions.
ROOM 28, ... Temporary Exhibitions.
ROOM 29, (Corridor) . Century Drawings, Getty Collection of Musical Instruments, etc.
ROOM 30, ... Temporary Exhibitions.
ROOM 31, ... Oil Paintings.
ROOM 32, ... Paintings: Old Masters.
ROOM 33, (Corridor) Arundel Reproductions and Metal Work.
ROOM 34, ... Committee Room.
ROOM 35, (Hall) . . . Sculpture and Paintings.
ROOM 36, ... Committee Room.
ROOM 37, (Corridor) . . . Miscellaneous Exhibits.
ROOM 38, . Oil Paintings: Henry Field Memorial Collection.
ROOM 39, The Elizabeth Hammond Stickney Room: Oil Paintings.
ROOM 40, . . Oil Paintings: A. A. Munger Collection.
ROOM 41, Nickerson Collection: Japanese Bronzes, Porcelains, etc.
ROOM 42, Nickerson Collection: Jades, Crystals, etc., and Oil Paintings.
ROOM 44, Nickerson Collection: Water Colors and Engravings.
ROOM 43, } Collection of the Antiquarians: Textiles, Embroideries,
ROOM 45, } etc.
ROOMS 46 to 53 are in the part not yet built.



SECOND FLOOR PLAN.

PARTS IN LIGHT LINES NOT YET BUILT.

SCULPTURE.

THE ELBRIDGE G. HALL COLLECTION.

CASTS IN PLASTER FROM REPRESENTATIVE ORIGINAL SCULPTURES.

This collection was purchased for the Art Institute with funds provided by Mrs. Addie M. Hall Ellis, by whose direction it bears the name of Elbridge G. Hall, a citizen of Chicago from 1849 to 1877. In accordance with the wishes of the donor it includes only full-sized fac-similes of the original works in sculpture. These reproductions, all in plaster or staff, occupy rooms 1-6, 8 and 10 in an order approximately chronological. They are briefly catalogued in the following pages under numbers 1 to 438, and the greater part of them more fully in a special descriptive catalogue of the collection published in 1891.

Rooms 1 and 2. Egyptian, Assyrian, Babylonian, Persian, Syrian, Asia Minor and Early Greek.

The art of Asia Minor, including the rock sculpture of the Hittites, was influenced by that of Assyria and Babylonia. The latter nations in common with Persia, owed their art to the Chaldeans, at the head of the Persian Gulf. Farther back this great art movement cannot now be traced.

But few remains of Chaldean art proper have come down to us, and its development in Babylonia was restricted by the scarcity of suitable material for sculpture. But its growth in Persia and Assyria, under more favorable conditions, was wonderfully luxuriant. Assyria took the lead in its propagation, carrying it westward through Syria and Asia Minor. Egypt was also an

independent worker in the same field, and the influence of Greece, still archaic, was felt there. But the drift of all the living art west of India in those days was towards Greece itself, where, from the heterogenous material thus acquired, was evolved a new and rational sculpture in which it is now difficult to find a trace of the original ingredients. Such traces were plain enough, however, before Greek sculpture reached its highest development. See for example the Assyrian anatomy in No. 59.

EGYPTIAN.—ALL IN ROOM I.

1. **King Amenophis III** of Egypt. From a seated statue of black granite in the British Museum. Egyptian, Theban period, XIV century B. C. The two colossal statues near Thebes, one of which was called Memnon by the Greeks, were erected by this king.

2. **Osiris,** the chief god of the dead in Egyptian mythology. From a seated statuette of green basalt in the museum of Gizeh, Egypt, found in a tomb at Sakkarah. Egyptian, Saïtic period, about 650 B. C.

3. **King Ramses II** (Sesostris) of Egypt. From the colossal bust of sandstone in the British Museum, London, taken from the façade of a rock temple at Abu-Simbel (Ipsambul), Nubia, Egyptian, Theban period, XIV century, B. C.

4. **Scenes of Rural Life.** Low reliefs from limestone slabs in the Metropolitan Museum, New York, found at Sakkarah, in the tomb of Ti, a nobleman. Egyptian, Memphitic period, nearly 3,000 B. C.

5. **Head of an Egyptian Princess.** Two copies, from a limestone original in the museum of Gizeh. Egyptian, Theban period, XII century B. C.

6. **Thoueris, the Goddess of Maternity.** Statuette. Original, of dark green basalt, in museum of Gizeh. Found at Thebes. Egyptian, Saïtic period, VII century B. C.

7. **The God Osiris and the Godesses Isis and Hathor,** the last in the form of a cow supporting Psemthek under her chin. From statuettes of dark green basalt, found in the tomb of Psemthek (Psammeticus), "Recorder of the Offerings," who lived under the thirtieth dynasty, four centuries before Christ. The original statuettes, with two other pieces from the same tomb, are now grouped together in the museum of Gizeh. Osiris and Isis (his sister-wife) are seated. The god wears the "Atef Crown" and the two large feathers. The two goddesses wear the disk and horns, and Hathor's crown also has the "uræus" and the feathers. These statuettes are good examples of Egyptian sculpture of the Saïtic period.

8. **Sphinx,** with the body of a lion couchant, and a human head representing an Egyptian king. Fore legs stretched out straight in front and hind legs doubled under body. Tail curled around right haunch. The original, of black granite, in the Museum of Gizeh, was discovered by Mariette at Tanis, in the delta of the Nile, in 1861. On the chest is the cartouche of P'seb-Khanu I (Pa-seb-cha-nu) of the XXI Dynasty; but this is a substitution for an earlier cartouche which has been chiseled out. Nor was P'seb-Khanu the only usurper of this monument. He was preceded by Menephtah (XIX Dynasty), who substituted his cartouche for that of Apepi (XVII Dynasty), who may have been also a usurper of monumental advertising privileges. Such confusion of history was extensively practiced by Egyptian kings. Erman thinks that this sphinx and similar monuments may have originated in a local Tanite school before the Asiatic invasion.

9. **The Sheikh-el-Beled** (Chief of the Village). From a figure of locust wood in the museum of Gizeh, found in a tomb at Sakkarah, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. The most ancient well-preserved wooden portrait statue known. Egyptian, latter part of IV Dynasty, Memphitic Period, nearly 3000 B. C.

10. **King Khafre** (Chephren), builder of the second pyramid of Gizeh. The original, of variegated diorite, now in the museum of Gizeh, was found in a shaft near the Sphinx at Gizeh. Egyptian, IV Dynasty, nearly 3000 B. C.

11. **Three Panels from the Tomb of Hesi,** at Sakkarah. The originals, in the museum of Gizeh, are of wood. On each one is carved in low relief, a figure of Hesi, with hieroglyphic inscription. These figures differ in details. The inscriptions also vary. Older, perhaps, than the IV Dynasty.

12. **Queen Ameneritis,** of the XXV or Ethiopian Dynasty, VII century B. C. From an alabaster statue in the Museum of Gizeh, Egypt, found at Karnak by Mariette.

13. **Weser-en-Re** (An), a king of the V Dynasty. From a red granite sitting statuette in the Museum of Gizeh, found at Mit-Rahineh, site of ancient Memphis, 1888. Egyptian, Theban period.

14. **Head of a Sphinx.** Portrait of an Egyptian monarch. The original of dark stone, is in the museum of Gizeh. Egyptian, often attributed to the Hyksos, who preceded the XVIII dynasty (which began about 1530 B. C.); but probably earlier.

ASSYRIAN—ALL EXCEPT 15 *i* IN ROOM I.

15*a* **Sardanapalus I** (Assurnazirpal of Assyria). From a limestone statue about half life size, in the British Museum, found at Nimrud (near site of Nineveh). Erected about 825 B. C.

15*b* **Winged Lion, with Human Head.** From a colossal high relief —a portal guardian found by Layard at Nimrud. Now in the British Museum.

15*c*. **Winged Bull,** with human head. From a colossal high relief of yellow limestone—a portal guardian, found by Layard at Nimrud. Now in the British Museum.

NOTE. The two figures described above show a curious contrivance for making them complete, no matter how viewed. In front the forelegs are parallel, as if the animal were at rest. On the side a fifth leg is introduced to take the place of the hidden foreleg. This extra leg gives the impression of walking.

15*d*. **Obelisk of Shalmaneser II**, of Assyria, 859-823 B. C. Original of black marble in the British Museum, found by Layard in the centre of the mound at Nimrud. Upon it is an inscription recording the conquests and other acts of the king. Translated by Rawlinson. Each of the four sides of the obelisk is divided into five compartments, one above another, representing in low relief the bringing of tribute to the king. Erected 828-825 B. C.

15*e*. **Stele of King Sargon.** Front recessed and occupied by a life-sized figure in relief. Edges covered with cuneiform inscription. The original, of dark stone, is in the Royal Museum, Berlin. Assyrian, about 710 B. C. Found in Cyprus.

15*f*. **Seal Cylinder.** Design: A god with bird legs. Winged disk over head. Original of stone in Royal Museum, Berlin.

15*g*. **Bell, with Clapper and Hanger.** Original of bronze in Royal Museum, Berlin.

15*h*. **Standard Weight**, in the form of a lion. Original of bronze, IX century B. C., in the British Museum. Found at Nimrud (near the site of Nineveh) by Layard, about 1847.

15*i*. **"Lion of Nineveh."** Head only. Assyrian. (Room 2).

16. (*a-n*) **Nineveh Reliefs.** From alabaster slabs of IX century B. C., in the British Museum, found at Nimrud (near the site of Nineveh) by Layard, 1845-1850.

The impression of bigness, strength and semi-barbaric dignity made by the Assyrian flat reliefs of ancient Nineveh, is apt to cause the observer to overlook one of their greatest beauties—the decorative work on the costumes and other accessories. It is so delicate, and has been so much exposed to injury, that it is now somewhat obscure; but a close examination (of the border of a robe, for example, in which floral, animal and geometric motifs are most gracefully harmonized) will show that the Assyrians of nearly 3000 years ago had a high standard of taste and skill in decorative design.

a. Two genii adoring the tree of life.
b. Kings and genii adoring the god Assur and the tree of life.
c. Eunuch and winged genius, attendants of a king.
d. King besieging a city.
e. Eagle-headed and winged deity—Nisroch? Facing left. Fir cone in one hand, held up, and bucket or basket in the other.
f. A winged deity or genius, facing right, with bucket or basket in one hand and fir cone held up in the other.
g. Man with three pomegranates.
h. Same figure as *f*, enlarged.
i. Similar figure, without pine cone and with a twig of five pomegranates in place of basket.
j k. Two slabs from a representation of a royal lion hunt. (See 17*l*.)
l. Man driving a chariot.
m. A wounded lioness at bay. From an alabaster slab of about 700 B. C., found by Layard at Kuyunjik (Nineveh).
n. Part of a pavement, with lotos flowers and buds, rosettes, and palmette ornaments in very low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, found in the ruins of Kuyunjik, site of ancient Nineveh. Assyrian, between B. C. 721 and B. C. 625.

17. **Assyrian Flat Reliefs**, from originals of gray alabaster in the Royal Museum, Berlin.

b. King and winged genius (like 16*f*) standing back to back. Zone of cuneiform inscription across both figures and the field.
c. Gods, priests, or genii before a holy tree. Two horizontal compartments with zone of cuneiform inscription between.
d. Same figure as 16*e*, much enlarged.
e. Four warriors in file, marching. Shields, swords, spears, as well as figures, all strictly parallel.
f. Two archers, marching in file.
g. War chariot in action, with four warriors.
h. Warrior with a bull.
i. Camp before a fortress.

j. King with two armor bearers on the right. Horse led by a eunuch on the left. The two groups are walking away from each other.

k. Two servants before a table under a palm.

l. Royal lion hunt. (May be another panel of the series 16*j*. *k*. Here the lion is still on foot, though overtaken and twice hit.)

m. King slaying a lion.

n. Flute player standing under a palm tree.

o. Head of a winged figure with horned cap.

p. Head of a flute player. Fragment of a relief. Original of granite?

18. (*a-s*) Babylonian and Chaldean Remains. (All in Room 1).

a. Record Stone: A rude cylinder with round top ornamented with various figures in low relief. On one side, cut away to make a flat surface, is the figure of a king in low relief. A cuneiform inscription on the other sides records the sale of a field in the time of King Merodach Adan Akhi. From a stone found at Hadji-Abad, now in British Museum. Chaldean, about 1120 B. C. Height, 25 in.

b. Fragment of a record of a land sale under King Merodach Adan Akhi. From a basalt tablet in the British Museum, found at Hadji-Abad, Mesopotamia. Chaldean, XIII century B. C.

c. Record from a fragment of black stone in the Royal Museum, Berlin, found in the ruins at Niffer, near the site of Babylon. The face of the stone is convex. On it is a large eight-pointed star, in low relief, in a circular disc which overlaps another circular disc. To the left is a smaller star. Below is an inscription in complex cuneiform characters. (Chaldean?). See 24*c*.

d-j. Ancient seal cylinders. Originals of stone in Royal Museum, Berlin. (Case in Room 1).

d. God with sceptre, seated.

e. River god, seated.

f. Man with animal for sacrifice.

g. Sunset.

h. Eagle and swans.
i. Goats. From Surgul.
j. Scorpion.
k-o. From originals of stone in Royal Museum, Berlin. (Case in Room 1).
k. Amulet. Head of a demon.
l. Weight, cylindrical, with top handle. On the side, figures of a bull and calf before a hurdle—intaglio, as in a seal.
m. Weight, elongated ovoid.
n. Hemispherical seal stone, from El Hibba.
o. Head of a priest (small). Original of marble found in Warka.
p. Deluge tablet, Chaldean. From two fragments in the British Museum.
q. Three paper imitations of Chaldean embossed work. Originals in K. K. Hof Museum, Vienna? (Case in Room 1).
r. Small slab with low relief, representing two horsemen and two men on foot. Original in K. K. Hof Museum, Vienna. (Case in Room 1).
s. Arrowhead. Original of flint in Royal Museum, Berlin. (Case in Room 1).

19. (*a-f*) Persian Remains. (All in Room 1).
a-e. Persepolis Low Reliefs. From gray limestone slabs, in the British Museum, found in the ruins of Persepolis. V century, B. C.
a. Four men with staves and two with whips.
b. Man with staff (or soldier with lance?)
c. Man and horse. Fragments.
d. Bust of a man.
e. Chamberlain and soldier of the guard—one on each face of a corner block.
f. Old seal cylinder. King on a sphinx. (Case in Room 1).

20. (*a-e*) Syrian Remains. (All in Room 1 except *c.*)
a. Temple sign. From an inscribed stone of variegated marble —one of a number placed on a balustrade within the portico

of the Temple in Jerusalem. Discovered by Clermont-Ganneau, May 26, 1871. Preserved in the Royal Museum, Constantinople. The inscription, in Greek, may be freely translated thus: "Let no alien pass within the balustrade surrounding this sanctuary, for the trespasser will be guilty of bringing about his own death." Some of the inscriptions were in Latin.

b. The Moabite Stone. From a thick slab of black basalt with rounded top in the Louvre—the stele of King Mesha of Moab, recording his battles with the Israelites, IX century B. C. The inscription is in Hebrew-Phœnician characters. The stone was discovered by Rev. F. Klein at Dibhân, in the land of Moab, Aug. 19, 1868. It was broken and the fragments were scattered. Twenty-eight of them (about two-thirds) were brought to the Louvre, where the restoration was made in accordance with a paper impression taken before the breaking. 46x24x14½ in.

c. Helios. Bust of the Sun-god seen over two eagles between which is a small lion's head. From a high relief in limestone in the Royal Museum, Berlin. Found in Baalbec (Heliopolis). Crude, barbaric work. (Room 2.)

d. Phœnician Goddess seated in chair, with bowl held out in hands. Side view, facing left. Left side limbs completely in the round. Original of limestone in Royal Museum, Berlin. Found in Tyre. (Case in Room 1.)

e. Scale of a Phœnician balance, in form of a heavy, mortar-like bowl with four suspension rings in bull's mouth. Hieroglyphics and intaglio decoration between. Original of marble in Royal Museum, Berlin. Brought from Sidon. (Case in Room 1.)

21. Fragment of a Vessel from Cyprus (Kition). The upper part. Wide mouth with narrow, vertical rim. One lug with small hole remaining, indicating suspension. Cuneiform inscription on shoulder. Original of alabaster in Royal Museum, Berlin. About 9¾ inches high. (Room 1.)

ASIA MINOR AND NORTH SYRIA.

22. (*a-m*) Rock Sculpture of Boghaz-Köi, work of the Hittites, about 1300 B. C. The originals are generally low reliefs in a long and narrow rectangular court cut in the side of a mountain of calcareous rock. The figures are carved on the natural rock walls of this court. They represent two processions, one coming down each side from the front and meeting the other on the end wall.

a. The heads of the processions, meeting. On the left is the leader of the victors standing on the bowed heads of two figures. On the right are three female figures and one male, representing the vanquished, all standing on animals. (Room 2.)

b. Head of a figure (King?)from the left wall. (Room 1.)

c. Symbol from above this head: A winged sun resting on two pillars between which stands a figure (god?) with something like a gigantic lotos bud on each side and a small lotos flower at each foot. This piece is called a hieroglyph in the Berlin catalogue of casts. (Room 2.)

d. Two female figures from the right wall. (This cast is here attached to cast *e*.) (Room 2.)

e. Figure under winged sun. (Room 2.)

f. Hieroglyphic inscription. (Room 1.)

g. King with lituus (a sort of shepherd's crook) walking with a much taller figure. The latter has his arm around the neck of the king. From the left wall. (Room 2.)

h. Praying figure. (Room 1.)

i. Three warriors. From left wall. (Room 2.)

j. Two goat-footed figures holding above their heads a half-moon-shaped object. From left wall. (Room 1.)

k. Winged figure with conical cap. From left wall. (Room 1.)

l. Incomplete figure (in three parts) with a lion face and the body of a lion upright forming each side. (Room 1.)

m. Miniature temple, with hieroglyphic characters. (Room 1.)

23. **Other Rock Sculpture.** From a figure carved on the mountain side about twenty-five miles from Smyrna on the road to Sardis. Herodotus described this figure 2400 years ago, but erroneously regarded it as a representation of Sesostris (Ramses II). The style of the relief, the costume, the figure and the hieroglyphic characters are not Egyption, but of the Hittite type. (Room 2.)

24. (*a-c*) **From Sculptures in Nimrud Dagh, Asia Minor.** (All in Room 1.)

a. Antiochus and Helios. From a low relief on the tomb of Antiochus of Kommagene. Original of sandstone.

b. An ancestor of Antiochus. From the above tomb.

c. The sign of the lion (zodiacal?) Large lion figure in high relief, bespangled with eight.pointed stars. Crescent on breast. Along the upper edge of the field is a Greek inscription somewhat obscured. Original of granite. (The eight-pointed star is also a characteristic feature of the Babylonian record stone, 18*c*.)

25. (*a-p*) **From Sculptures in Sendschirli or Sindjirli.** Casts from dolerite originals in the Royal Museum, Berlin—all Hethitic low reliefs except the first two. (All in Room 1, except *o*.)

a. Fragment of a colossal statue—feet and lower part of robe. On the latter is an Aramaic inscription, a dedication to Panammu.

b. The god Hadad. Colossal statue with inscription on robe. Erected 800 B. C., at Gertschin, near Sendschirli, by Panammu.

c. Lion.

d. Man with battle axe. corner block to *c*.

e. Lion-headed god of hunting holding up a hare.

f. Bull.

g. God with trident and hammer.

h. Griffin headed god with wings.

i. Two goats rampant against a tree.

j. Group (in three pieces): Man playing guitar; another clapping hand; birds above.
k. Winged griffin.
l. Human headed sphinx, walking.
m. Sphinx with two heads (lion and human), walking.
n. King with sceptre and spear. Corner block to *m*.
o. Warrior with shield and spear. (Room 2).
p. Woman with mirror. Corner block to *o*.

26. (*a-h*) **Mar'asch.** Casts from granite or other stone low reliefs in Mar'asch, North Syria.

a. Stele, with two figures seated on opposite sides of a cross-legged table. Hieroglyphic inscription. (Room 2).

b. Team of horses. Fragment. (Room 2).

c. Praying figure, standing by cross-legged table. (Room 2).

d. Stele. Two figures, each holding up a bird. Cross-legged table between them. (Room 1).

e. Torso of a statuette with inscription. Original of dolerite in Royal Museum, Berlin, found in Mar'asch. (Case in Room 1).

f. Lion. Relief with hieroglyphic inscription. Original of granite (?) in Constantinople, found in Mar'asch. (Room 1).

g. Fragment of tomb sculpture. Intaglio-rilievo. Original of stone in Mar'asch. (Room 1).

h. Seated female figure with child on knee. Something like a sistrum in left hand and mirror in right. (Suggestive of the Egyptian goddess Isis with the infant Horus). Intaglio-rilievo. Original of stone in Mar'asch. (Room 1).

27. A Lion Hunt. Two men on foot and two in chariot. Low relief. Original of granite (?) in Royal Museum, Berlin, found near Saktschegoezu, North Syria. (Room 1).

28. Sabaic Inscription. With ornamented head piece. Original on limestone slab in Royal Museum, Berlin, found at Hadakan. (Room 1).

29. Woman's head. From a marble sarcophagus lid, Phœnician, in the Royal Museum, Berlin. (Room 1).

30. Seal of Gamil-Sin, a primeval king. Original of stone in Royal Museum, Berlin. (Case in Room 1).

EARLY GREEK, ROOM 2.

31. Combat of Gods and Giants. Nineteen pieces, casts from fragments of a pedimental limestone group of the treasury of Megara. Originals in the museum of Olympia. Dorian Greek, VI century B. C.

32. Portrait Statue, Seated. From a marble in the British Museum, one of a series found near Miletos, Asia Minor. Ionian Greek, VI century B. C.

33. Archaic Figure, probably an Apollo, height three feet, 6¼ inches. Greek, probably about 550 B. C.

34. Apollo (?) of Tenea (or a young athlete). From a marble in the Glyptothek, Munich, found in 1846, in the village of Athiki, on the site of the ancient Tenea, near Corinth. Greek, VI century B. C.

35. Archaic Nike (Victory), or winged goddess Artemis. From a marble in the National Museum, Athens, found in Delos, 1879. If the inscribed base, found in two parts, 1880, 1881, was made for the statue, the latter is the work of Mikkiades and Archermos of Chios. Ionic Greek, VI century B. C.

36. (*a-o*) Aigina Sculptures. From marbles in the Glyptothek, Munich, found in 1811 among the ruins of the temple of Athena, in the Island of Aigina, in the pediments of which they had originally been grouped, apparently to represent struggles between Greeks and Trojans at the siege of Troy. Dorian Greek, about 470 B. C. Restored by Thorvaldsen. The figures marked *a*, *e*, *f*, *i*, *m* are from the eastern pediment, the others from the western. See next page.

a. Dying Trojan warrior.

b. Kneeling Trojan archer, probably Paris.

c. The fallen Achilles.

d. Athena (Minerva) taking the part of the Greeks.

e. Nude Greek warrior reaching forward and downward for the armor of the fallen Oïkles.

f. Herakles kneeling, as an archer, about to avenge the death of Oïkles.

g. A Greek champion (probably the Telamonian Ajax who rescued the body of Achilles).

h. A Trojan champion, probably Aineias.

i. A Trojan champion, probably Laomedon.

j. A kneeling Greek warrior, probably Odysseus (Ulysses).

k. Kneeling Trojan warrior, probably Deiphobos, second husband of Helen.

l. Kneeling Greek archer, probably Teukros (Teucer).

m. Fallen Greek warrior, probably Oïkles, companion of Herakles.

n. Dying Trojan The original is much corroded from lying in damp ground, and much restored.

o. Dying Greek.

37. Archaic Head of Zeus. (Jupiter). From a bronze in the museum of Olympia, found at Olympia. Greek, VI century B. C.

39. Fragments (3) of a Sculptured Column. From marbles in British Museum, found in the ruins of an early temple of Artemis (Diana) at Ephesos. Ionic Greek, about 550 B. C.

40. Heraldic Lions from the Gate of Mykenai. From the relief of stone over the principal gate of the citadel of Mykenai, Argolis. Prehistoric Greek, about XII century B. C.

41. Archaic Head, with frontal crown. Greek, probably VI century B. C.

42. Seated Figures of a Wedded Pair, receiving after death the homage of surviving kindred. From a limestone sepulchral slab in Royal Museum, Berlin, found near Sparta. Dorian Greek, VI century B. C.

43. Assos Reliefs, decorative and mythological. Seventeen pieces. The originals, of dark gray trachite, have been distributed among the following museums: Tchinly-Kiosk, Constantinople, Louvre, Paris, and Museum of Fine Arts, Boston. They were found among the ruins of a Doric temple on the site of the ancient city of Assos, Asia Minor, in 1838 and 1881—some carved on metopes and some on solid blocks of the architrave of the peripteros of the temple of Assos. This temple is said to be the only known example of a Doric building with a sculptured architrave. Aiolian Greek, V century B. C.

These reliefs include the following subjects:

—Two sphinxes facing each other.
—A lion devouring a stag.
—A lion devouring a wild boar.
—Two bulls butting each other.
—Centaurs pursued by Herakles.
—Banqueters reclining at table.
—Conflict between Herakles and Triton.

44. Archaic Head. Greek, probably about VI century B. C.

45. Head and Arm. From fragments of a marble statue found at Olympia, and now in the museum there. The statue may have represented Phormis, an Arkadian warrior, who gave costly gifts to Olympia. Greek, VI century B. C.

47. Head of a Young Athlete. From a marble sepulchral slab in the National Museum, Athens, found built into the ancient city wall. Attic Greek, VI century B. C.

48. Head of Athena (Minerva). From a marble found on the Akropolis of Athens, now in the Akropolis Museum. Attic Greek, VI century B. C.

49. Fragment. The lower half of a man's figure. High relief. Archaic Greek, probably of latter half of VI century B. C.

50. Archaic Head. Greek, about end of VI century B. C.

51. Harpy Monument Reliefs. Four slabs, representing the frieze of the four faces of the grave monument, from marbles in the British Museum found at Xanthos, Lykia, by Sir Charles Fellowes in 1838. The figures which suggested the popular name for the tomb have since been classed as sirens rather than harpies. Lykian or Ionic, probably late VI century B. C.

58. Sepulchral Slab, with man and dog in relief. From the original marble by Alxenor of Naxos in the National Museum, Athens. Found near Orchomenos, Bœotia. Ionian Greek, early V century B. C.

59. Sepulchral Slab of Aristion, an Attic warrior. From a marble relief (originally colored) found at Belanidetsa in Attika, 1838, and now in the National Museum, Athens. Attic Greek, by Aristokles, VI century B. C.

60. Perseus Slaying Medusa. From a brown tufa metope, with traces of coloring, in the museum of Palermo. Found at Selinus, Sicily, in the winter of 1822-23. Archaic Sicilian Greek, about 600 B. C.

THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9)

Room 3. Greek, V and IV Centuries B. C., including the Pheidian Period and the Period of Praxiteles and Skopas.

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61. Tombstone of Philis, Daughter of Kleomedes. From a relief in Parian marble in the Louvre, found in the island of Thasos, 1864. The marble has traces of coloring V century B. C.

62. Apollo and Hermes, with Nymphs and Graces. From three marble reliefs in the Louvre, found in the island of Thasos in 1864, once part of the same frieze. The original inscriptions forbid the sheep and the pig as sacrifices to Apollo and the Nymphs, and the goat and the pig to the Graces. An inscription of much later date shows that these blocks have been taken from their original place and used in the tomb of ..istokrates, son of Erotos. V century B. C.

64. Herakles and Atlas, with the Apples of the Hesperides. From a marble metope slab of the temple of Zeus at Olympia now in the museum of Olympia. About 450 B. C.

65. The Spinario, or Thorn Extractor. From a bronze statue in the Palazzo dei Conservatori, Rome. Greek, V century B. C.

66. Ganymedes Shrinking from the Eagle (?), commonly called Ilioneus, son of Niobe. From a statue of Parian marble in the Glyptothek, Munich, found in Rome about the middle of the XVI century. Head and arms wanting. Greek, IV century B. C.

68. The Farnese Diadumenos, a Greek athlete binding his hair with a fillet. From a Pentelic marble statue in the British Museum, brought from Rome in 1864—one of the most important copies (made probably about the beginning of the Christian era) of a celebrated statue by Polykleitos of Argos. Dorian Greek, V century B. C.

69. The God Ares (Mars). From a marble statue commonly known as the Achilles Borghese, now in the Louvre. Brought from Rome in 1808. Greek, V century B. C.

70-81, 94. Casts of the Elgin Marbles.

The collection in the British Museum called "The Elgin Marbles" was brought from Greece to England by Thomas Bruce, Seventh Earl of Elgin, 1801-1803.

While ambassador of Great Britain at Constantinople he obtained from the Turkish government a permit to remove certain relics of the art of ancient Greece, chiefly from the Parthenon or temple of Athena (Minerva) on the Akropolis of Athens. In 1816 they were purchased by the British government and placed in the British Museum. Their origin is contemporary with that of the Parthenon itself, which was dedicated in 438 B. C., under the administration of Perikles. The temple, of the Doric order of architecture, was built of Pentelic marble, and its exterior was richly adorned with sculptures in the same material, the design and superintendence of the execution of which have generally been attributed to Pheidias. In the cella (that portion of the temple enclosed by the solid walls) was one of the most celebrated works of Pheidias, the colossal statue of Athena (39 feet high), overlaid with gold and ivory, and hence called chryselephantine. (See 87.) The walls of the cella were decorated externally by a frieze in low relief representing the Panathenaic procession. The spaces between the triglyphs (ends of the beams of the roof) were filled in with blocks of marble sculptured in the very highest relief, and from their position, called metopes. The subjects of the fifteen metopes preserved in the British

Museum, and the one in the Louvre, are taken from the contest between the Centaurs and Lapiths, at the marriage feast of Peirithoös. The figures on the pediments were sculptured in the round. The subject represented on the eastern pediment was the birth of Athena from the brain of Zeus (Jupiter); on the western the victory of Athena over Poseidon (Neptune). For model of the Parthenon and its surroundings see 136.

Numbers 70 to 81, and 94 below, are casts of some of the Elgin marbles.

70. Frieze of the Parthenon—about one-third.

71. Head of a cow—fragment of the Parthenon frieze.

72. Figure of Eros (Cupid)—fragment of the Parthenon frieze.

73. Centaur in combat with a Greek. From a marble metope of the Parthenon.

74. Centaur carrying off a woman. From a marble metope of the Parthenon.

75. Head of the horse of Selene (Luna, goddess of the night). From a marble originally at the north end of the eastern pediment of the Parthenon.

76. Kephisos, formerly called Ilissus, an Attic river god. From a marble originally at the north end of the western pediment of the Parthenon.

77. Seated female figure, called one of the Three Fates. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

78. Group of two female figures, one reclining in the other's lap, two of the Three Fates. Also called Aglauros and Herse, daughters of Cecrops. From a marble originally on the right hand side of the eastern pediment of the Parthenon.

79. Torso of the winged goddess of victory (Nike). From a marble originally on the right hand side of one of the pediments of the Parthenon.

80. Two seated female figures, called Demeter and Persephone (Ceres and Proserpine). From marbles originally on the left hand side of the eastern pediment of the Parthenon.

81. Reclining male figure, called Theseus. From a marble at the south end of the eastern pediment of the Parthenon.

82. **Combat between Centaurs and Lapithai,** at the wedding of Peirithoös. From marbles of the western frieze of the supposed temple of Theseus or of Hephaistos at Athens—still in their original positions. Attic Greek, V century B. C. (Four slabs.)

83. **Trial of Hellas and Asia** before the tribunal of Zeus. From marbles of the temple of Nike Apteros (Wingless Victory) on the Akropolis, Athens. Attic Greek, V century B. C. (Three slabs.)

84. **Figure of Nike Apteros** (Wingless Victory). From a high relief in marble, originally on the balustrade of the temple of Nike Apteros, or Athena Nike, on the Akropolis of Athens. Found during the excavations made by Ludwig Ross and others on the site of the temple, 1835-38, which led to the restoration of the edifice. Greek, about 435 B. C.

85. **Two Winged Victories,** taking a cow to be sacrificed. From a portion of the balustrade of temple of Nike Apteros, now in the Akropolis museum, Athens. Attic Greek, V century B. C.

86. **A Winged Victory Erecting a Trophy.** From a marble relief of the balustrade of the temple of Nike Apteros, now in the Akropolis museum, Athens. See 84.

87. **Athena Parthenos.** From a marble statuette found in 1880, near the Barbakeion (Varvakaion) Lyceum building in Athens, and recognized as a late copy of the colossal statue by Pheidias, mentioned above in the note on the Elgin Marbles. Now in the National Museum, Athens. 40½ inches high. See 111.

88. **Fragment of the Shield of Athena Parthenos.** From the Strangford shield in the British Museum, which has been supposed to be an antique copy in marble from the original by Pheidias, showing sketchy portraits of the sculptor and Perikles. Plutarch, in his life of Perikles, says that Pheidias had carved on the shield of the original statue of Athena Parthenos his own portrait and that of Perikles, the former as a bald old man lifting a stone, and the latter brandishing a spear so that his arm covers his face. The Strangford marble is generally supposed to be an antique copy of this shield; but on it the bald man does not appear old and he is swinging an axe instead of lifting a stone. A. S. Murray contends in Encyclopædia Brittanica, that this shield is several centuries later than the time of Pheidias and could not have been copied from his work. He is also skeptical regarding Plutarch's story of the portraits.

89. **Battle of Centaurs and Lapithai** at the wedding of Perithoös. From four marble reliefs in the British Museum, discovered by Cockerell and others in 1811, near Phigaleia in the Peloponnesos, forming part of the interior frieze of the temple of Apollo Epikourios at Bassai in Arkadia. Greek, about 435 B. C.

90. **Doryphoros or Spearbearer.** From a marble in the Naples museum, found in the palæstra of Pompeii and recognized as a copy of the celebrated bronze by Polykleitos of Argos. Dorian Greek, V century B. C.

91. **Winged Victory.** From a marble by Paionios of Mende, in the museum of Olympia, found at Olympia in 1875. Northern Greek, V century B. C.

92. **Head of Asklepios** (Æsculapius). From a marble in the British Museum, found in the Island of Melos. Greek, IV century B. C.

93. **A Young Satyr at Rest.** From a statue in the Capitoline Museum, Rome, the "Marble Faun" of Hawthorne. Found in 1701, near Civita Lavinia. A copy of a work by Praxiteles. Greek, IV century B. C.

94. **A Karyatid.** From a marble in the British Museum, taken from the portico of the Erechtheion on the Akropolis of Athens by Lord Elgin. Attic Greek, about 400 B. C.

95. **Eros (Cupid)** bending a bow. From a marble statuette in the British Museum, found in 1776 near Rome. Greek, about II century B. C. Regarded as a copy of an earlier work.

96. **Eros,** commonly called the Genius of the Vatican. From a mutilated marble statue in the Vatican, Rome, discovered at Centocelle, on the Via Labicana, near Rome, by the Scotch painter, Gavin Hamilton, and sold to Clement XIV. Generally regarded as a copy of the Thespian Cupid of Praxiteles (lost.) Greek, about 400 B. C.

97. **Seilenos Carrying the Infant Dionysos** (Silenus with the Infant Bacchus). From a marble statue in the Louvre found in Rome in the fifteenth century. Greek, IV century B. C. School of Praxiteles.

98. **Diskobolos,** (prototype of the modern quoit-pitcher) in action. From a marble copy of a statue by Myron in the Vatican. found at Tivoli, 1701. Attic Greek, V century B. C.

99. **Diskobolos,** poised to pitch the disk. From a marble statue in the Vatican, found by Gavin Hamilton on the Appian way near Rome in 1792 and sold to Pope Pius VI. Probably Attic Greek, IV century B. C. Prof. Massi's catalogue of the Vatican sculptures, 1892, calls this statue a copy from the famous original in bronze by Naukides of Argos; but this opinion has not been generally adopted. It has also been attributed to Alkamenes.

100. **Eirene, Goddess of Peace,** with the infant Ploutos, God of Wealth. From a marble group in the Glyptothek, Munich, probably copied from a bronze by Kephisodotos of Athens, father of Praxiteles. Attic Greek, IV century B. C.

101. **Hermes (Mercury)** with the infant Dionysos (Bacchus). From a marble group by Praxiteles, in the museum of Olympia, found at Olympia, 1887. Attic Greek, IV century B. C.

102. **Hermes.** From a marble statue in the Belvedere of the Vatican, formerly called Antinous. Found on the Esquiline Hill, Rome, in the XVI century. A copy of a Greek statue of great merit. By different authorities the original has been credited to various schools of the fifth and fourth centuries B. C., viz.: those of Pheidias, Polykleitos, Praxiteles and Lysippos.

103. **Sepulchral Slab of Hegeso,** daughter of Proxenos. From a Pentelic marble relief on a monument in the cemetery just outside the Dipylon gate of Athens, where it was discovered in 1870. Attic Greek, IV century B. C.

104. **Demeter (Ceres),** seated. From a marble in the British Museum found in Knidos, 1858. The head is of finer marble than the body. Greek, IV century B. C.

106. **Portrait Statue of Sophokles,** the Athenian tragic poet. Greek, 495-405 B. C. From a marble in the Lateran Museum, Rome, found at Terracina, about 1839.

107. **Ares (Mars)** seated, with a cupid at his feet. From a marble group in the Boncompagni Museum, Rome, commonly known as the Mars Ludovisi, found in Rome early in the XVII century. Greek, IV century B. C.

108. **An Athlete Using the Strigil.** From a marble statue in the Vatican known as the Apoxyomenos. Found in Rome 1839. A copy of a bronze by Lysippos of Sikyon. Greek, IV century B. C.

110. **An Athlete Tying His Sandal.** Commonly called Jason. From a marble in the Louvre, brought from Rome. Greek, IV century B. C.

111. **Athena Parthenos.** The Lenormant statuette, found in Athens, 1859, by Lenormant, and now in the National Museum there. A marble copy of the colossal chryselephantine statue by Pheidias, reduced to a height of about 18 inches. See 87.

112-119. **Sculptures of the Heraion of Argos, Fragmentary.** From marbles discovered in the unearthing of that temple in 1892 by the American School of Classical Studies in Athens. Greek, of the time of Pheidias and Polykleitos, V century B. C.

112. Life size head of Hera (Juno).

113. Female head in helmet, about half life size.

114. Female head in helmet, somewhat larger.

115. Lion head fragment, 8½ inches high, 7 wide.

116. Lion head fragment, 11 inches high, about 8 wide.

117. Male torso, less than half life size.

118. Shoulder with drapery.

119. Fragments of horizontal moulding with relief ornament of anthemia and birds.

120. A Youth, facing right
121. A Youth, facing left

} Duplicates of figures in a group occupying two slabs of the Parthenon frieze. See 70.

129. **The Apollo Choiseul-Gouffier.** From a marble statue in the British Museum, purchased in Constantinople in the XVIII century. Attic Greek, V century B. C.

130. **Combat of Greeks and Amazons.** From six marble slabs of the broad frieze of the Nereid monument, in the British Museum. Found near Xanthos, Asia Minor. Græco-Lykian. V century B. C. (Room 4.)

131. **Infantry Battle.** Surrender of a walled town to a Persian Satrap. From six marble slabs of the narrow frieze of the Nereid monument in the British Museum. Græco-Lykian, V century B. C. (Room 4.)

132. **A Philosopher Seated.** From a relief in the Grotto Ferrata, Italy. (Duruy's History of Greece, Vol. 4, Sec. 2, p. 419, calls this relief "a Greek funeral stela of marble now in the Abbey of the Grotto Ferrata, Italy, near Rome . . . [It] dates from the IV century B. C., and is without doubt of Attic origin."

133. **Niobe and Her Youngest Daughter.** From a marble group in the Uffizi Gallery, Florence, found in Rome, 1583. Greek, IV century B. C.

134. **Bust of Niobe.** From a marble in the collection of Lord Yarborough, England. Greek IV century B. C.

135. **A Daughter of Niobe.** From a marble statue in the Vatican, found near Rome in the XVI century. Head and part of arms wanting. Greek, IV century B. C.

136. **The Akropolis.** Plaster model of the Akropolis at Athens, showing remains of the Parthenon, the Erechtheion, the Temple of Victory, the Dionysiac theatre, etc. Base 28¼x44 inches.

137. **Combat Between Greeks and Amazons.** Five slabs from the marble frieze of the Mausoleion of Halikarnassos, by Skopas of Paros, Leochares and Bryaxis, of Athens, and Timotheos, about 300 B. C. Now in the British Museum. Found in 1864 at Budrun (Halikarnassos), Asia Minor. (Room 4.)

138. **Polyxene Embracing Her Child.** High relief from a marble sepulchral slab in Athens. Attic Greek, IV century B. C. (Room 4.)

139. **Damasistrate, Daughter of Polykleitos, with members of her household.** High relief. From a marble sepulchral slab in Athens. Attic Greek, IV century B. C.

140. **Sacrifice to the Nymphs and Hermes.** Relief.

141. **Apollo Sauroktonos** (the Lizard-Killer.) From a marble statue in the Vatican, found in Rome, 1770, copied from a bronze statue by Praxiteles. Attic Greek, IV century B. C.

142. **Apollo at Rest.** From a marble statue in the Uffizi Gallery, Florence, known as the Apollino. Probably copied from a statue by Praxiteles. Attic Greek, IV century B. C.

143. **Group in Relief,** supposed to represent Alkestis returning from or going to Hades. From a sculptured marble in the British Museum, originally the drum of a column discovered by J. T. Wood in 1871 upon the site of the later temple of Artemis (Diana) at Ephesos. Greek, IV century B. C. (Room 4.)

THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9.)

Room 4. Late Greek and Græco-Roman.

144. **Aphrodite (Venus).** From a marble head in the Berlin Museum, found at Pergamon, Asia Minor. Hellenistic Greek. III century B. C.

145. **Thaleia, the Muse of Comedy.** Seated figure. From a marble statue in the Vatican, found in Tivoli, 1774. Hellenistic Greek, probably III century B. C.

146. **Polymnia, the Muse of the Hymn,** also regarded as the patroness of mimes and pantomimes. From a marble statue in the Louvre, formerly in Rome. Hellenistic Greek, probably III century B. C. The upper part is by Agostino Penna, a modern Roman sculptor.

147. **Alexander the Great.** From a marble bust found in Tivoli. Greek, about 325 B. C.

148. **Aischines,** Athenian orator. From a marble statue in the National Museum, Naples. Attic Greek, III century B. C.

149. **Homer,** epic poet. From a marble bust in the British Museum, found at Baiæ, 1780. Greek, III century B. C.

150. **Sokrates,** Athenian philosopher. From a marble bust in the Villa Albani, Rome. Greek, III century B. C.

151. **Mask of Zeus (Jupiter).** From a marble head in the Vatican, found at Otricoli in the XVIII century. Greek, IV century B. C.

152. Dionysos (Bacchus) Received by Ikarios. From a marble relief in the British Museum, formerly in Rome. Greek, III century B. C.

153. Torso of Herakles (The Belvedere Torso). From a marble torso in the Belvedere of the Vatican, by Apollonios of Athens. Possibly an enlarged copy of a bronze statuette made for Alexander the Great by Lysippos of Sikyon. It has been conjectured that the statue of which this torso is a fragment represented Hercules sitting, after his deification, with Hebe ministering to him. The torso was the favorite study of Michelangelo. It was discovered among the ruins of the theatre of Pompey, Rome, XV century. Greek, I century B. C.

154. Ganymedes and the Eagle of Zeus. From a marble group in the Vatican, found at Ostia, in a calidarium, early in the present century. Ganymedes wears a Phrygian cap and carries a cup in his right hand. The eagle stands on the ground at his left hand. Probably Greek, II century B. C. (At head of stairs.)

155. A Greek Boxer, with gloved hands. From a marble statue in the museum of Dresden. Greek, III century B. C.

156. Demosthenes, Athenian orator. From a marble statue in the Vatican, probably copied from a bronze by Polyeuktos of Athens, erected 280 B. C. (Room 3.)

157. Nike of Samothrake (Victory) on the prow of a galley. From a marble statue in the Louvre, found on the island of Samothrake, 1867. Hellenistic Greek, 305 B. C.

158. The Wrestlers. From a marble group of statues in the Uffizi Gallery, Florence, found in 1583 with the Niobe group, in Rome. Greek, III century B. C.

159. Hermes Leading Three Nymphs, in a grotto of Pan. From a marble relief in the Imperial Museum, Vienna, said to have been found at Lampsakos. Greek, III century B. C.

160. Pourtales Apollo. From a marble head in the British Museum, formerly in Rome. Greek, III century B. C.

161. Aphrodite (Venus). From a marble head in the British Museum. Late Greek.

162. L'Arrottino (The Whetter)—called also Lo Spione (The Spy), and by other names. From a marble statue in the Tribune of the Uffizi Gallery, Florence. Found in Rome before 1538 and taken to Florence in 1677. The statue represents a nude male figure whetting his knife on a low flat stone which rests upon the ground. He squats before his work and bends over it, but looks up, nevertheless with an expression suggestive of intent listening. "The Listening Slave" is one of the many names by which this work has been known. It has also been supposed to represent Cincinnatus and other historic characters; but archæologists now generally recognize it as an ideal of the Scythian whom Apollo ordered to flay the satyr Marsyas. (See 174.) Its origin is attributed variously to the Roman period, the school of Pergamon, etc. (Room 5.)

163. Head of a Girl. From a statue of a girl playing knuckle bones, in the Berlin Museum. Greek, II century B. C.

164. Head of a Young Woman. From a marble in the Glyptothek, Munich, discovered in Corfu. Greek, about 300 B. C.

166. Apollo Belvedere. From a marble statue in the Belvedere of the Vatican, found near the end of the XV century at Porto d'Anzio (the ancient Antium). In his catalogue of the Vatican sculptures (1892) Massi says that Apollo "is here represented in the act of having just shot his arrow against the children of Niobe, at the Eumenides [Furies], on the camp of the Achaians, or at the giants in rebellion against his heavenly father, or better, as Gerhard says, as the simple embodiment of all the victories of Apollo. The first supposition, supported by E. Q. Visconti, has prevailed * * *

This master piece is supposed to be one of the four celebrated statues of Apollo mentioned by Pliny, the work of Calamides, a contemporary of Praxiteles [Kalamis, contemporary of Pheidias?] which was erected on the cessation of the above said pestilence and preserved at the time of Pliny in the Servilian Gardens." Canova, on the other hand, considered it as executed in imitation of another work, in bronze, of this famous sculptor. Friedrichs also contends that it is a copy and that the uplifted hand did not hold a bow, but displayed an ægis to an enemy. (Room 5.)

167. **Artemis with the Hind** (*Diana à la Biche*, Diana Huntress, or Diana of Versailles). From a statue of Parian marble in the Louvre, brought into France from Rome by Francis I, and kept in various places (Versailles the last and best known) until after the opening of the present century. Greek, III century B. C. (Room 5.)

168. **A Dying Gaul,** or Galatian. (Byron's "Dying Gladiator") Reclining statue. From a marble statue in the Capitoline Museum, Rome, found in Rome in the XVII century. Hellenistic Greek, about 241 B. C. (A reduced copy in marble, *lent by Mrs. E. M. Schryer, of Carlinsville, Ohio,* is in the Library.)

169. **Venus de' Medici.** A Venus Anadyomene, i. e., rising (from the sea). From a marble statue in the Uffizi Gallery, Florence, found in Hadrian's villa at Tivoli, and transported to Florence about the year 1677 under Cosimo III (de' Medici). Kleomenes, son of Apollodoros of Athens, was the sculptor, according to a modern inscription on the base supposed to have been carefully copied from the original when the base was restored. Greek, I century B. C.

170. **Two Mainads.** Fragment of relief. Greek, IV century B. C.

171. **Dione.** Bust. From a marble in the British Museum. Hellenistic Greek.

172. **Hera.** Head. From a marble in the British Museum known as the Juno Castellani. Hellenistic Greek. Said by some to be a forgery.

174. **The Satyr Marsyas.** Statue, lacking extremities. From a marble in the Louvre, probably part of a group representing the flaying of Marsyas by Apollo. (See 162.) Hellenistic Greek, about 200 B. C.

175. **Zeus in Combat with Three Giants.** High relief. From marble slabs in the Royal Museum, Berlin, found at Pergamon, Asia Minor, 1879—part of the frieze of a great altar of Zeus. Hellenistic Greek, II century B. C.

176. **A Reduced Restoration** of the above relief. From the restoration by Alexander Tondeur, of Berlin, colored after the antique manner.

177. **Selene (Luna) Riding.** High relief. From a marble in the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

178. **Head and Torso of a Giant.** Relief. From a marble in the Royal Museum, Berlin, found at Pergamon, 1879. Hellenistic Greek, II century B. C.

179. **A Terminal Pan,** playing the flute. From a marble in the British Museum, found near Civita Lavinia. Græco-Roman, II century.

180. **Portrait Bust** of a Roman lady, commonly called Clytie, because it is represented as springing from a base resembling a sunflower (heliotrope). From a marble in the British Museum. Græco Roman, I century after Christ.

181. **Aphrodite (Venus)** stooping in the bath. Statue. From a marble in the Vatican found in 1775 at Prato Bagnato. Probably copied from a work of Daidalos of Bithynia. Hellenistic Greek, III century B. C.

184. **A Greek Warrior in Action,** commonly known as the Fighting Gladiator, or the Borghese Gladiator. From a marble statue in the Louvre, by Agasias of Ephesos, found at Capo d'Anzio in the XVII century. Greek, II century B. C. (Room 3.)

185. **Dead Amazon.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

186. **A Crouching Persian.** Statue. From a marble in the Vatican. Hellenistic Greek, III century B. C.

187. **A Dead Persian.** Prostrate statue. From a marble in the National Museum, Naples. Hellenistic Greek, III century B. C.

188. **A Gallic Warrior at Bay.** Statue. From a marble in the museum of Venice. Hellenistic Greek, III century B. C.

189. **A Votive Relief.** From a marble slab in the Villa Albani, Rome—probably of Roman origin, but in imitation of Archaic Greek sculpture. In front of a high wall, over which appears the upper part of a Corinthian temple, three figures advance to a Nike (Victory). Apollo leads, followed by Artemis (Diana) and Leto (Latona). The Nike pours a libation into a patera held out by Apollo with his right hand. His left hand supports a lyre. Probably a conventional type of votive relief dedicated by victors in musical contests. (Room 5.)

190. **Athena (Minerva).** From a colossal marble head by Eubou-lides of Athens in the National Museum of that city. Attic Greek, II century B. C.

192. **Hyakinthos,** favorite of Apollo. From a marble statue in the Vatican, commonly called Adonis, found at Centocelle, 1780. Græco-Roman, II century after Christ.

193. **A Leg of a Tripod Table.** Made up of the hind leg of a lion, with the lion's head at top (2 copies). From a marble in the British Museum. Roman, II century after Christ.

194. **Part of a Thiasos,** or Dionysiac procession. From a marble relief in the British Museum. The foremost figure is a mainad playing a tympanum or tambourine. The second is a young satyr playing a double flute. The third is a satyr carrying a thyrsus and attended by a panther of Dionysus (Bacchus). Found in 1776 at Gabii, by Gavin Hamilton.

195. **Hermes,** commonly called Antinous of the Capitol. From a marble statue in the Capitoline Museum, Rome. Found at Tivoli. Roman, after A. D. 131. (Room 5).

196. **Roman Girl.** From a marble statue in the Louvre. Roman, II century after Christ. (Fullerton Hall).

197. **Athena,** in helmet and ægis. From the marble statue in the Vatican known as the Giustiniani Minerva, or the Pallas Giustiniani, found in the ruins of a temple in Rome under the church of Santa Maria Sopra Minerva. Copy of an Attic Greek work of the IV century B. C. In the XVII century A. D. it belonged to the Giustiniani family, and later to Lucien Bonaparte, who sold it to Pope Pius VII for the Vatican. (On front Loggia.)

198. **Head of a Youth.**

200. **Return from the Chase.** Low relief. From a marble in the Louvre. Late Greek, of doubtful authenticity.

201. **Herakles** with the apples of the Hesperides. From a marble statue in the National Museum, Naples, commonly known as the Farnese Hercules. The torso was found in the baths of Caracalla, Rome, 1540, and the head in a well in the Trastavere. Legs were made for it by Della Porta after Michelan-

gelo had refused, on the ground that he could not make them worthy of the torso. In 1560 the original legs were found in the farm of La Frattochie, ten miles from Rome. The modern legs were then removed and placed in the museum of the Villa Borghese. The completed statue was taken to Naples in 1786. Attic Greek, I century B. C. By Glykon of Athens, after an original by Lysippos.

202. Dancing Bacchante. From a marble statue (lacking head) in the Berlin Museum. Formerly in Rome.

203. Aphrodite of Melos (Venus of Milo). From a marble statue in the Louvre, found in 1820 on the island of Milo, the ancient Melos. Sculptor and period unknown. It may be Hellenistic Greek work, of about 200 B. C., but many authorities assign it to the period of Skopas and Praxiteles, IV century B. C. Fröhner, in his Louvre catalogue, says that it might have been the work of a pupil of Skopas. (Room 35, second floor.)

204. The Farnese Bull. Amphion and Zethus binding Dirke to a bull in the presence of Antiope, their mother, whom she had cruelly treated. From a marble group in the National Museum, Naples. Apparently the group mentioned by Pliny as belonging to Asinius Pollio, made by Apollonios and Tauriskos, natives of Tralles in Asia Minor, and brought from Rhodes to Rome. These sculptors of the Rhodian school flourished in the II century B. C. Found in 1546 or 1547 in the baths of Caracalla, Rome. First installed in the Farnese palace. Taken to Naples in 1786. Greek. *Presented by C. F. McKim.* (Room 5).

205. A Young Goddess, perhaps Aphrodite or Hebe, but popularly called the Flora Farnese. From a colossal marble statue in the National Museum, Naples, found in the baths of Caracalla, Rome, 1540. Greek, probably IV century B. C. *Presented by C. F. McKim.* (Room 5).

206. Athena (Minerva). From a marble head with bronze restorations in the British Museum. Greek, about 200 B. C. (Room 5).

207. Head of a Victor in the Olympian Games. From a bronze found at Olympia. Greek, III century B. C.

219. Aphrodite in Koan Raiment. From a marble statue in the Louvre, commonly called the Venus Genetrix. Possibly an imitation of the statue by Alkamenes, called "Aphrodite in the Gardens." Found in Fréjus about 1650. Attic Greek, about 400 B. C.

220. A Dorian Maiden Clasping Her Cloak. From a marble statue in the Louvre, commonly called Diana of Gabii. Found near Gabii, Latium, 1792. Greek, IV century B. C. (A marble copy of this cast, *presented by Charles W. Fullerton*, is in Fullerton Memorial Hall).

221. Boy Strangling a Goose. From a marble statue in the Louvre, probably copied from a composition by Boethos of Carthage. Hellenistic Greek, about 200 B. C.

222. Laokoon and his sons attacked by serpents. From a marble group of statues in the Vatican, by Agesandros, Athenodoros and Polydoros, of Rhodes. Found on the Esquiline, Rome. Greek, about 200 B. C.

For other late Greek and Græco Roman work see 179, 137, 231, 232, 234, 235, 236, 239, 240, 249, 259, 262, 264, 265, 267.

THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9).

Room 5. Roman.

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223. Helios, the Sun, (called also "Spain"). From a colossal mask, of the same type as that on the Rhodian coins, in an elliptical medallion of Pentelic marble in the Louvre, formerly in the Villa Borghese. Roman.

224. Caius Julius Cæsar, Roman Dictator 49-45 B. C. From a marble bust in the Louvre, formerly in the Elysée Palace. Roman, I century B. C.

225. Julius Cæsar. Doubtful. (From a marble bust in the Uffizi Gallery, Florence?)

226. Augustus, the first Roman emperor. Originally Caius Octavius, afterwards Caius Julius Cæsar Octavianus, Emperor 31 B. C. to A. D. 14. Received the title Augustus B. C. 27. From a heroic marble statue in the Vatican, Rome, representing the emperor in armor addressing his troops. The reliefs on the cuirass commemorate the wearer's principal naval and military exploits. Found in the ruins of the imperial villa of Livia on the Flaminian Way at Prima Porte, near Rome, in 1863. Roman, 17 B. C. See 263.

227. Augustus, in the toga, addressing the Senate. From a marble statue in the Louvre. Roman, about 25 B. C.

228. Augustus, wearing the civic crown. From a marble bust in the Louvre.

229. Tiberius Claudius Nero, Roman emperor A. D. 14-37, with civic crown. Adopted son and successor of Augustus. From a marble bust in the Louvre. See 270.

230. Aulus Vitellius, Roman emperor 69 A. D., in military cloak. From a marble bust in the Capitoline Museum, Rome.

231. Apotheosis of Homer. From a marble relief in the British Museum, by Archelaos of Priene. Found at Bovillæ, near Rome. Attic Greek, about 400 B. C.

232. Hera. Mask from the colossal head, known as the Ludovisi Juno, in the Villa Ludovisi, Rome. Found about 1662 in Rome. Attic Greek, about 400 B. C.

233. Libera (Ariadne) with panther. From a marble statue in the Townley Collection, British Museum. Found at Roma Vecchia, near Rome. Roman, II century. (Fullerton Hall).

234. Aphrodite. From a marble statue (the Townley Venus) in the British Museum. Found at Ostia, in 1776. Roman copy of a Greek original of about 100 B. C.

235. Alexander the Great. From a marble statuette, commonly called Mars of Gabii, in the Louvre. Probably copied from a work by Lysippos of Sikyon. Found at Gabii. Greek, IV century B. C.

236. The God Pan, with cup and wine pitcher. From a marble statue in the British Museum. Found at Civita Lavinia (the ancient Lanuvium), near Rome. An inscription in Greek ascribes the work to Marcus Cossutius Cerdo, son of Marcus. Græco-Roman, I century B. C.

237. Head of an Amazon. From a marble head in the British Museum, formerly in the collection of Lyde Browne, by whom it was brought from Rome. Supposed to have been broken from a statue of a wounded Amazon of which there were several replicæ, e. g., one in the Capitoline Museum and one in the Vatican, Rome. The original was Greek, probably of the time of Polykleitos. (Room 3).

238. Paniskos (Little Pan) Drawing a Thorn from the Foot of a Satyr. From a Parian marble group of statuettes in the Louvre, formerly in the Villa Borghese. (Room 4).

239. Seated Hermes (Mercury). From a bronze statue in the Naples Museum. Found in Herculaneum. Greek, school of Lysippos, IV century B. C. (See Higinbotham Bronzes, No. 38).

240. The Portland Vase, decorated in low relief with a representation of the wooing of Thetis by Peleus, father of Achilles. The original, of blue and white glass, is in the British Museum. It was found in the sepulchre of the Roman emperor, Alexander Severus. Græco-Roman, II century.

241. Leaf Moulding. From the temple of Mars Ultor. Roman.

242. Hadrian, Roman emperor A. D. 117–138. From a marble bust in the Capitoline Museum, Rome.

242 1-2. Hadrian. From a bronze head in the British Museum.

243. Lucius Septimius Severus. Roman emperor A. D. 193–221, in tunic and military cloak. From a marble bust in the British Museum.

244. Nero (originally Lucius Domitius Ahenobarbus, later Nero Claudius Cæsar Drusus Germanicus), Roman emperor A. D. 54–68. From a marble head in the British Museum, brought from Athens in 1740. See 268.

245. Trajan, Roman emperor A. D. 98–117. From a marble bust in the British Museum. Found in the Campagna of Rome, 1776.

246. Trajan, head of, in relief. From a figure of the emperor in the marble relief decoration of Trajan's Column, Rome, A. D. 106. Still in position. See 273.

247. Ornamental Scroll. From a marble slab found in the Forum of Trajan, Rome. Roman, A. D. about 100.

248. **A Youth (called Castor) Holding a Horse.** From a marble relief in the British Museum. Found in Hadrian's Villa, Tivoli. Roman, II century. See 249. (Room 4).

249. **The Genii of Sleep and Death, also called Hadrian and Antinous, or Castor and Pollux.** From a marble group in the Royal Museum, Madrid, found at San Ildefonso, Spain. Græco-Roman, II century. See 248.

250. **Antinous Holding a Wreath.** From a marble relief in the Villa Albani, Rome, found in Hadrian's Villa, Tivoli. Roman, II century.

251. **Lucius Verus, Roman emperor with Marcus Aurelius A. D. 161–169.** From a marble colossal bust in the Louvre.

254. **Head of a Bearded Man, wearing a crown or turban.** From a marble in the Louvre, conjectured to represent Apollonios of Tyana or a Roman emperor. Roman, III century.

255. **A Karyatid.** From a marble in the British Museum, found on the Appian Way, Rome, in the XVI century; a copy of an earlier Greek work adapted to the support of a portico. Græco-Roman, II century B. C. (Room 4).

256. **A Sculptured Cinerary Urn, in the form of an amphora with lid.** From a marble in the South Kensington Museum. Roman, II century.

257. **A Sculptured Cinerary Urn, semi-cylindrical in form, with tablet on plane side inscribed, "to the sainted spirit of Tiberius Claudius Heracles." A victory on each corner.** From a marble original. Roman, I century.

258. **Sculptured Cinerary Urn, somewhat resembling a miniature, short, square tower. Tablet on one side inscribed "to the sainted spirit of Quintus Cornelius and Quintus Lucius Saturninus Latro."** From a marble in the Louvre. Roman, II century.

259. Group of Mainads (bacchantes, or priestesses of Bacchus). From a marble bas-relief in the Louvre, copied from a work of Skopas. Greek, IV century B. C.

260. Two Griffons, facing a candelabrum. Relief (in two parts), from a slab in the Capitoline Museum, Rome. Roman decorative composition, II century.

261. Part of an Arabesque Frieze. From a marble found in the forum of Trajan, Rome. Designed by Trajan's architect, Apollodoros of Damaskos, A. D. 114. Roman.

262. A Young Satyr Playing a Flute. From a marble statue in the Louvre. Greek, I century. (Head of stairs.)

263. Augustus Cæsar in Armor, addressing his troops. From a colored statue of Pentelic marble in the Royal Museum, Berlin. Roman, about 31 B. C. See 226, 271, 274.

264. A Sculptured Amphora. From a marble in the Louvre. The figures, in relief, were in part copied from compositions by Skopas of Paros and in part done in archaistic or pseudo-primitive style by Sosibios of Athens in the II century.

265. The Head of a Woman, called the Dying Medusa. From a marble high relief in the Villa Ludovisi, Rome. Probably originally part of a statue of the Pergamon School. Greek, II century B. C.

267. A Praying Youth. From a bronze statue in the Royal Museum, Berlin, formerly in Venice. By Boedas, pupil of Lysippos of Sikyon. Greek, II century B. C.

268. Nero. Roman emperor A. D. 54 to 68, with military cloak. From a marble bust in the Louvre. See 244.

269. Marcus Aurelius, Roman emperor, A. D. 161 to 180. From a marble bust in the Louvre.

270. **Tiberius Claudius Nero,** Roman emperor, A. D. 14 to 37. Form a bust marble in the Villa Albani, Rome. See 229.

271. **Augustus,** Roman emperor, 31 B. C. to A. D. 14. From a marble bust in the British Museum. See 226.

272. **Commodus,** Roman emperor A. D. 180 to 211. From a marble head in the Louvre.

273. **Trajan,** Roman emperor A. D. 98-117. From a marble bust in the Louvre. See 245.

274. **Octavianus,** "the young Augustus," adopted son of Julius Cæsar, afterwards emperor. From a marble head in the Vatican. See 226, 263, 271 and 495.

277. **Clodius Albinus,** pretended Roman emperor, A. D. 211. From a marble head in the Louvre.

278. **The Basilica of Constantine, Rome.** A cork model by Wellington Jarard Reynolds, of the building in its present condition. *Lent by W. J. Reynolds.*

279. **The Pyramid of Cestius.** A cork model by Wellington Jarard Reynolds. The original pyramid, in Rome, is of brick, faced with marble, 98 feet square, and 116 high. It was built for the tomb of Caius Cestius, Prætor, Tribune, etc., who died B. C. 12. *Presented by W. J. Reynolds.*

280. **Temple of Neptune.** A cork model by Wellington Jarard Reynolds. The original temple, in Pæstum, southern Italy, measured 189x84 feet. Greek, Doric, probably VI century B. C. *Lent by J. W. Reynolds.*

281-295. **Reliefs from the Triumphal Arch of Trajan,** which still stands at Benevento, about forty-five miles N. E. of Naples. See photograph hung in Room 5. Erected in honor of the Emperor Trajan, in the year 115 A. D., at the beginning of the Via Traiana, which led from Beneventum to Brundisium.

These reliefs are among the most important Roman sculptures. They were reproduced in 1895-6, by the American School of Classical Studies in Rome, upon the order of the Art Institute of Chicago, the University of Michigan, and Princeton University.

281. Victories sacrificing bulls in honor of the Emperor Trajan.
282. Trajan receiving military candidates.
283. Four figures of priests' assistants.
284. Victory crowning the Emperor Trajan ; from centre of vault of arch.
285. Four Deities; Bacchus, Ceres, Diana, and Silvanus.
286. Trajan raising a female figure representing Dacia.
287. Trajan receiving three male figures, behind whom are Apollo, Hercules and a sea-god.
288–9. Fragments of Frieze representing Trajan's triumphal procession upon his return from the Dacian war.
290. Trajan's reception at Rome, by citizens and by Roma, upon his return from the Dacian war.
291. Seven Deities; Juno, Jupiter and Minerva, in foreground ; Mercury, Ceres, Bacchus and Hercules, in background ; welcoming Trajan.
292. Oath of Alliance with Trajan.
293. River goddess and season, Autumn.
294. Keystone of the arch.
295. River god and season, Winter.

For other Roman work, see 193, 195, 196.

THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9).

Room 6. Renaissance and Modern.

Ghiberti, Lorenzo—Italian, 1378–1445.

300, 301. Small figures (a sibyl and a prophet?) in niches. High relief. From bronze gate of the baptistery of San Giovanni, Florence.

Donatello, properly called Donato di Niccolo di Betto Bardi—Italian, 1386–1466.

302. Bust of a girl. From a marble in Florence attributed to Donatello.

303. Head of a child (St. John the Baptist?). Panel 16x12, with rounded top, from a low relief on blue stone in the Louvre. Executed about 1450.

304. Head of a girl in high-relief. Original in National Museum, Florence. Attributed to Donatello.

305. Bust of Marcus Aurelius Julianus, called Julian the Apostate. Died A. D. 363. High relief. Original in Florence.

306. Madonna and child. From a relief in Florence. W. Bode, in his Italienische Plastik, ascribes this relief to Desiderio da Settignano, a pupil of Donatello.

307. Head of a laughing child. From a marble in the Miller collection in Vienna.

308. Head of a child. From a marble in the Louvre.

309. St. George. From a marble statue in a niche on the exterior of the church of Or San Michele, Florence.

310. St. Cecilia. From a low relief in marble in the possession of Lord Elcho.

311. A saint. From a bronze bust in a church in Padua.

312. Twelve small panels of cherubs singing and playing on musical instruments. From bronze reliefs on the high altar of the basilica of San Antonio (Il Santo) of Padua. Part of the work done by Donatello aud pupils under his direction in Il Santo 1444–1449.

Donatello, or Mino da Fiesole (Italian 1431–1484).

313. Bust of young St. John.

See also 320.

Italian Renaissance.

314. An angel's head. High relief. About 1450.

315. Portrait Bust of Benevieni, a Florentine, XV century.

316. Portrait of an unknown lady. From a bust in the Louvre. (By Francesco Laurana, late XIV century?)

Pollaiuolo, Antonio—Italian, 1429–1498.

317. A young priest. } From terra cotta busts in the National
318. A youngsoldier. } Museum, Florence.

Benedetto da Majano—Italian, 1442–1497.

319. Pietro Mellini. From a marble portrait bust in the National Museum, Florence.

320. Young St. John the Baptist. From a marble statue in the National Museum, Florence. (This statue has been attributed to Donatello, who apparently used the same model for some of his Saint Johns).

Lorenzo di Lando, called Il Vecchietta—Italian, 1412–1480.

321. Head of an old nun, perhaps Annaline Malatesta. From a bronze in the National Museum, Florence.

Stoss, Veit—German, 1490–1542.

322. The Nuremberg Madonna. From a wooden statue formerly in the Frauenkirche (Church of the Virgin), Nuremberg, now in the Germanic National Museum, Nuremberg.

Unknown Sculptors.

323. Madonna and Child. Relief. From a marble altar front in Westminster Abbey, London.

324. Head of Lucrezia Borgia, so called.

Michelangelo Buonarroti—Italian, 1474-1563.

325. (*a* and *b*.) Prisoners or slaves. From marble statues in the Louvre executed for a proposed but never erected tomb of Pope Julius II. (Rooms 6 and 35).

326. Colossal Head of David. From a marble statue in the Academy of Fine Arts, Florence. (Stairway).

327. A River God. Statue.

328. Head of Giuliano de' Medici. See 337.

329. Head of Lorenzo de' Medici. See 336.

330. Madonna and Child. From a marble relief in the Royal Academy, London. Circular medallion.

331. Mask of a Satyr. Juvenile work, copied from an antique in the Medici Garden, now in the National Museum, Florence.

332. Cupid. From a marble statue in the South Kensington Museum, London.

333. Mask of Moses. From the original statue No. 335.

334. Apollo. From an unfinished marble statue in the National Museum, Florence.

335. Colossal statue of Moses. The original, of marble, is in the church of San Pietro in Vincoli, Rome. (Room 8).

336. Tomb of Lorenzo de' Medici, Duke of Urbino. The original, of marble, is in the church of San Lorenzo, Florence. The statue of the duke, seated in a niche, is called "Il Pensoso," the thinker. The two reclining figures below represent Dawn and Twilight. The tomb was built about 1530. (Room 36).

337. Tomb of Giuliano de' Medici, duke of Nemours. The original, of marble, in the church of San Lorenzo, Florence, is a companion to No. 336. The statue of the duke is seated in a niche. The two reclining figures below represent Day and Night. (Room 35).

By an Early Pupil of Michelangelo.

338. Jason with the Fleece. Italian Renaissance, about 1500.

Attributed to Raphael. (Raffaello Sanzio da Urbino—Italian, 1483–1520).

339. Head of a Girl. From a colored wax bust in the Wicar Museum, Lille, France.

340. Female Torso. (On the plinth of this cast is a number in relief somewhat indistinct, but apparently 1546—the number given to a torso of a "jeune fille" of "style antique" in the catalogue of casts issued by the École des Beaux-Arts, Paris. The original of the Paris cast is in the Vatican).

Giovanni da Bologna (John of Bologna)—Italian, 1529–1608.

341. Mercury. From a bronze statue in the National Museum, Florence.

Luca della Robbia—Italian, 1399–1482.

342. Head of Brontolone.

Coysevox, Antoine—French, 1640–1720. See 602, 603, 644, 646, 715, 716.

343. Mask of Louis XIV of France. Died 1715. From a bronze statue erected in the court of the old Hotel de Ville, Paris, 1689; now in the centre of the court of honor of the Musée Carnavalet, Paris.

Modern Architectural Sculpture.

345. Panel of a Door. Figures in high and low relief.

Antommarchi, Dr. Francesco.

346. Napoleon I Mask. From a cast taken from his face after death, by Dr. Antommarchi, 1821.

Giraud, Jean-Baptiste—French, 1752–1830.

347. Phalante and Ethra. From a wax bas-relief in the École des Beaux-Arts, Paris. Antique style.

Modern French.

348. Dancing attendants of Hymen. From a terra-cotta bas-relief in the Louvre.

349. A Marriage. From a bas-relief in the Louvre.

Unknown Sculptor.

351. Head of a lion. (Room 11).

Canova, Antonio—Italian, 1757–1822. See 483.

353. Venus, coming from the bath. From a marble statue in the Pitti Palace, Florence? (Room 10).

354. Bust of Venus.

Gibson, John—English, 1790–1866.

355. Venus. From a marble statue in possession of Joseph Neeld, England. (Room 11).

Thorvaldsen, Bertel—Danish, 1770–1844. See 36.

356. Venus Victrix, 5 ft. ¾ in. high. Eugène Plon's catalogue of Thorvaldsen's works mentions a Venus Victrix modeled in Rome in 1805 and afterwards cut in marble for the Countess Woronzoff and Herr von Ropp. It was only 2 ft. 7½ in. high. Dissatisfied with the size, the sculptor destroyed the model, after making these two copies. He afterwards modeled a similar Venus 4 ft. 5¾ in. high which was cut in marble five times. Three copies are in England, one in the Pitti Palace, Florence, and one in the Thorvaldsen Museum, Copenhagen. The description given of this statue applies to the casts here shown except in the matter of size. (Room 10).

Vischer, Peter—German, 1460–1530.

357. Arthur, King of England. From one of the bronze statues of the tomb of Maximilian I in the Franciscan Church at Innsbruck.

Unknown Sculptor.

358. Head in bas-relief. Crowned with bays.

Goujon, Jean—French. Born about 1515. Said to have been killed in the massacre of St. Bartholomew. Later investigations, however, indicate that he died in Italy at a much earlier date. See 615–617, 661–663, 684–686, 728–730.

360. Head of Diana, huntress, from a reclining statue of marble in the Louvre. This statue is grouped with a stag couchant and two dogs. The group was designed for an ornamental fountain and originally placed in the left court of the Château d'Anet, residence of the favorite of Henry II of France, Diane de Poitiers, Comtesse de Brezè and Duchesse de Valentinois (1499–1566). The statue is popularly called a portrait of Diana of Poitiers; but, says Louis Gonse, "flattery could not go so far. The Duchesse de Valentinois, whose face had never been tempting, must have passed the age of fifty" when the statue was modeled. Jean Goujon was employed from 1548–1554 in embellishing this château.

Pilon. Germain—French, 1535–1590. See 641, 647, 651.

361. Charity. From a high-relief on the tomb of Henry II in the Abbey of St. Denis, Paris.

362. Henry III of France. Died 1589. From a marble portrait bust in the Louvre.

Houdon, Jean-Antoine—French, 1741–1828. Born in Versailles. Pupil of Slodtz, Lemoyne and Pigalle. Prix de Rome 1761. Came to the United States and made studies of Washington from life. The marble statue for which these studies were made is in the Capitol, Richmond, Virginia.

364. Statue of Voltaire, seated, plaster. Original of bronze in the Comédie Française, Paris. (Room 10).

365. Diana, huntress. From a bronze statue in the Louvre. (Room 35).

366. Bust of Washington. Original in the Louvre. (Room 10).

367. Bust of Molière, French dramatist, 1622–1673. From a marble bust in the Comédie Française, Paris. (Room 6).

THE ELBRIDGE G. HALL COLLECTION.

(See note on page 9).

Rooms 8 and 10. Modern French.

Frémiet, Emmanuel—Paris, Born in Paris, 1824. Nephew and pupil of Rude.

421. A man of the Stone Age. From a figure executed for the Jardin des Plantes, Paris, 1872. Signed Fremiet, with title, "Age de la Pierre," and the words "Le crane et les armes sont copies sur des objets de l'époque."

422. The Wounded Dog. From a bronze in the court of the Luxembourg Museum, Paris. Signed E. Fremiet.

Chapu, Henri-Michel-Antoine. Born at Le Mée, France. Pupil of Pradier, Duret, and Léon Cogniet. Died 1891.

423. Joan of Arc. From a marble statue in the Luxembourg Museum, Paris.

Saint-Marceaux, Réne de—Paris. Born in Reims, France, 1845.

424. Spirit Guarding the Secret of the Tomb. From a marble statue in the Luxembourg Museum, Paris. Signed St. Marceaux, 1879.

Idrac, Antoine-Jean-Marie. Born in Toulouse, France, 1849. Died in Paris, 1885. Pupil of Cavelier.

425. Salammbo, the title character of a novel by Gustave Flaubert. From a marble statue in the Luxembourg Museum, Paris. Signed A. Idrac, 1881.

Delaplanche, Eugène—Born in Paris, 1836. Died in Paris, 1890. Pupil of Duret.

426. Security. Signed E. Delaplanche, 1883.

Dubois, Paul—Paris. Born at Nogent-sur-Seine, France, 1829.

427-430. Four figures, originals bronze, from the tomb of General Lamoricière, in the cathedral of Nantes, France.

427. Charity.

428. Meditation.

429. Military Courage.

430. Faith.

Mercié, Antonin—Paris. Born at Toulouse, France, 1845. Pupil of Jouffroy and Falguière.

431. *Quand Même* (Even if———, i. e., Even in the most desperate condition conceivable there will be no yielding). The original in bronze is at Belfort, France. Signed Mercié.

432. David Victor. From a bronze statue in the Luxembourg, Paris. (Room 35).

Cain, Auguste—Paris. Born in Paris, 1822. Died in Paris, 1894. Pupil first of Rude, and later of Barye.

433. Rhinoceros Attacked by Tigers. From a bronze group in the garden of the Tuileries, Paris. Signed A. Cain, 1882.

434. Lion Strangling a Crocodile. From a bronze group in the garden of the Tuileries, Paris. Signed A. Cain, 1888. *Presented by the Artist, 1893.*

Barrias, Louis-Ernest. Born in Paris. Contemporary.

435. The First Burial. Dated 1883. From a marble group in the Hotel de Ville, Paris.

436. Mozart as a Child. Bronze. Signed E. Barrias, 1883. Fac simile of a bronze in the Luxembourg, Paris. (Room 35).

Massoulle, André-Arthur-Paul—Paris. Born at Épernay, France. Pupil of Salmson and Cavelier. Contemporary.

437. One of Our Ancestors. From a bronze statue owned by the city of Paris. A Gaul, with foot on a Roman standard, examining a sword. Signed A. Massoulle.

Rodin, Auguste—Paris. Born in Paris, 1840. Pupil of Barye.

438. A Citizen of Calais surrendering the keys of the city. One of six figures designed for a monument in Calais, France. Signed A. Rodin.

AMERICAN AND OTHER SCULPTURE.

Rooms 8, 10, 33, 35, 37, 44, 45.

ABBREVIATIONS.

N. A. D. (National Academy of Design, New York); N. A. (Academician of N. A. D.); A. N. A. (Associate of N. A. D.); S. A. A. (Society of American Artists, New York. The letters, following an artist's name indicate that he is a member of that society); E. U. (Exposition Universelle, Paris); W. C. E. (World's Columbian Exposition, Chicago, 1893).

Bartlett, Paul Wayland—St. Leu, Seine-et-Oise, France. American, born in New Haven, Connecticut. Pupil of Frémiet, Paris. Hors Concours, E. U., Paris, 1889–1900. Chev. Légion d'Honneur 1895. S. A. A. 1897.

439. Primitive Man and Bears. Plaster. Signed and dated '87. *Lent by the artist.* (Room 10).

439 1-2. Columbus Statue, in plaster. From bronze in Congressional Library, Washington. *Lent by the artist.*

Eriksson, Christian—Stockholm. Born in Arvika, Sweden. Pupil of Falguière and Hasselberg. Medal of Paris Salon 1888. Gold medal of E. U., 1900.

440. Portrait of Carl von Linne (Linnæus) in high relief. Full length figure with accessories. From a marble in the National Museum, Stockholm. Plaster. Signed Chr. Eriksson. Paris, 1890. *Presented by P. S. Peterson, 1893.* (Room 8).

Hasselberg, Per—Swedish. Born in Ronneby, Sweden. Mention Honorable at Paris Salon 1881; medal 1883. Hors Concours, E. U., 1889. Died about 1897.

441. The Snowdrop. Nude female figure. Plaster. *Presented by S. E. Gross, 1893.* (Room 10).

French, Daniel Chester—New York. American. Born in Exeter, New Hampshire, 1850. Studied under Thomas Ball in Florence, Italy, 1875-6. Medal of Paris Salon, 1892. Grand Prix, E. U., 1900. S. A. A. 1882. A. N. A. 1901.

442. Erin weaving a Crown of Fame, assisted by Poetry and Military Patriotism. Monument to the memory of John Boyle O'Reilly. From bronze erected in 1896 in Back Bay Fens, Boston, Mass. Signed Daniel French. *Lent by the artist.* (Room 8).

442b. Bust of John Boyle O'Reilly. Part of a monument in Boston. See No. 442. (Room 10).

443. The Republic. Study for the colossal gilded statue in the Court of Honor of the World's Columbian Exposition. The finished work was built in horizontal sections of staff on a frame of heavy timbers. It stood until 1896, when it was purposely destroyed by fire. It was 65 feet high. From the study (one-fifth size), preserved in the Field Columbian Museum, the plaster cast here shown was made in February, 1896.

444. John Harvard, founder of Harvard College. Plaster. From an ideal bronze statue in Cambridge, Mass. *Lent by the artist.* (Room 10).

445. Death and the Sculptor. Designed as a memorial of Martin Millmore, Sculptor. Plaster. From a bronze group in Forest Hills Cemetery, Boston. *Presented by the artist, 1894.* (Room 35).

446. Bust of A. Bronson Alcott. Plaster. *Presented by the artist.* (Room 10).

447. Bust of Ralph Waldo Emerson. Plaster. *Lent by Mrs. W. E. Boynton.* (Room 10).

Joy, A. Bruce—London. Born in Dublin, 1842. Pupil of Foley.

448. Bust of Edward White Benson, (1829–1896); 93d Archbishop of Canterbury. Wax composition. Signed Albert Bruce Joy, Sculpt., 1885. *Presented by the artist, 1893.* (Room 10).

449. Bust of Mrs. M. A. Navarro (Mary Anderson). Wax composition. Signed Bruce Joy, 1884. *Lent by the artist.* (Room 10).

Peterson, George D.—Chicago. Born in Wilmington, Delaware, 1862. Studied in Paris at École des Beaux-Arts, and Académie Julian, under Bartholdi, Chapu and Falguière.

450. Tiger at Bay. Plaster. Signed G. D. Peterson, Paris, 1891. *Lent by L. Hamilton McCormick.* (Room 10).

Gérôme, Jean-Léon—Paris. French painter and sculptor. Born at Vesoul, France, 1824. (See note before 159, Paintings).

451. Anacreon, with infants Bacchus and Cupid in arms. Bronze statuette group. Signed J. L. GEROME [and] F. Barbedienne, Fondeur, Paris. *Presented by G. Le B. Barbedienne, Paris, 1893.* (Room 33).

Tilden, Douglas—San Francisco. Born in Chico, California, 1860. Pupil of Paul Choppin, Paris. Medal of E. U., 1900.

452. The Tired Boxer. Plaster statue. Signed Tilden, 1890. *Presented by the artist, 1894.* (Room 10).

Donoghue, John—New York. American. Contemporary.

454. The Young Sophocles leading the chorus of victory after the battle of Salamis. Plaster statue. *Presented by the World's Columbian Exposition.* (Room 35).

Elwell, F. Edwin—New York. Born in Concord, Mass., 1858. Pupil of D. C. French, in New York and of Falguière and École des Beaux-Arts, Paris. Medals: King of Belgium (silver); W. C. E., Chicago, 1893; Art Club, Philadelphia (gold), 1891, 1897. Member S. A. A. 1886.

455. Diana and the Lion. Intellect dominating brute force. Marble group. Signed F. Edwin Elwell, 1893. *Lent by the artist.* (Room 10).

St. Gaudens, Augustus—New York. Born in Dublin, Ireland, 1848. Brought to America in infancy. Was a cameo cutter. Pupil of N. A. D. and Cooper Union, New York, and of Jouffroy, and of École des Beaux-Arts, Paris. N. A. 1889. Grand Prix of E. U., Paris, 1900.

456. Low relief portrait of Jules Bastien-Lepage at the age of 31. Bronze. Signed Augustus St. Gaudens, Paris, 1880. *Lent by Miss Sara Hallowell.* (Room 35).

457. The Puritan, an ideal statue commemorative of Deacon Samuel Chapin, a magistrate of Springfield, Mass., about 1652. Plaster. From bronze erected in Springfield in 1887. (Room 10).

Barye, Antoine-Louis—French. 1796–1875. Born in Paris. Pupil of Bosio, sculptor, Gros, painter, and École des Beaux-Arts.

458. Jaguar and Hare. Plaster. From a bronze group in the Louvre. (Room 10).

459. Lion Strangling a Boa. Plaster. From a bronze group in the garden of the Tuileries, Paris. Cast in 1885, by "Honoré Gonon and his two sons." The model from which the bronze cast was taken was signed Barye, 1832.

Falguière, Jean-Alexander-Joseph—Paris. Born in Toulouse, France, 1831. Pupil of Jouffroy.

460. Diana. Plaster. From a marble statue. (Room 10).

Thornycroft, Walter Hamo—London. Born in London, 1850. Son of Mary Thornycroft, sculptor. Royal Academician. Grand Prix, E. U., Paris, 1900.

463. Teucer, a hero of the Trojan war. Bronze statue. Signed Hamo Thornycroft, Rome, 1884. *Presented by George A. Armour, 1891.* (Room 35).

Gelert, Johannes Sophus—New York. Born in Sleswick, Denmark, 1852. Pupil of Royal Academy, Copenhagen. Italian Scholarship, 1882–3. Citizen of United States, 1887. Mention Honorable E. U., Paris, 1900.

464. Bust of the late John W. Root, architect. Bronze, dated 1891. *Gift of Friends, 1892.* (Room 35).

Potter, Edward C.—New York. Member S. A. A., 1894.

465. Sleeping Infant Faun. Marble. *Presented by Charles H. Wacker, 1891.* (Room 35).

Sullivan, Louis H.—Chicago. Fellow of Am. Inst. of Architects.

466. Design for Bronze Door of Tomb. Plaster. *Presented by the Yale & Towne Manufacturing Co., 1892.* (Room 10).

Rauch, Christian Daniel—German, 1777–1857. Born in Arolsen, died in Dresden. Pupil of Valentine, in Arolsen, and of J. C. Ruhl, in Cassel (1790–1797). In 1797 he came to Potsdam as a lackey of the Prussian court, giving his spare time to the Academy. In 1802, he was sent under royal protection to study in Dresden. Later he studied and worked in Italy. His master work was the monument of which No. 467 is a copy.

467. Monument of Frederick the Great. A reduced copy in bronze on the scale of one-eighth. The original in Berlin (bronze figures and panels on granite pedestal) is forty-four feet high. It was designed and executed between 1834 and 1854. This copy was presented to the Art Institute in 1894 by Thies J. Lefens, William C. Seipp, Edward G. Uihlein, Leo Ernst, John A. Orb, Rudolph Brand, George Bartholomæ and Charles H. Wacker. (Room 35).

468. A reduced copy in bronze of the equestrian statue on the monument to Frederick the Great in Berlin. Scale of one-fourth. (See 467). *Presented by M. A. Ryerson and C. L. Hutchinson in 1890.* (Room 35).

469. Head of Humboldt. Composition. Formerly in Humboldt's study. *Lent by Addie K. Coolbaugh.* (Library).

Ward, John Quincy Adams—New York. Born in Urbana, Ohio, 1830. Pupil of Henry K. Brown, N. A. 1863.

470. The Puritan. Plaster statue.

471. A Student. Reclining statue. Plaster. Heroic size. *Lent by the artist.*

Ney, Elizabet—Texas. Born in Luxembourg.

472. Sursum. (Upwards). Marble group. Signed Elizabet Ney fec. 1866. *Lent by A. M. Sacksteder.* (Room 10).

Loeher, Aloys.

473. Bust of the late Prof. David Swing, (1830–1884). Bronze. Signed A. Loeher, 1894. *Gift of members of the Central Church, 1894.* (Room 35).

Rogers, Randolph. American. Born in Waterloo, New York, 1825. Died in Florence, Italy, 1892. Designed the doors of the Capitol in Washington, 1858.

474. The lost Pleiad. Marble statue. Signed Randolph Rogers, Rome. *Presented by Mrs. E. S. Stickney, 1889.* (Room 10).

475. Nydia. Marble statue. Signed Randolph Rogers, Rome, 1858. *Bequest of Mrs. Uri Balcom, 1896.* (Room 10).

476. Young Psyche. Marble head. Executed in Florence. *Gift of S. M. Nickerson, 1900.* (Room 35).

Volk, Leonard W.—An American sculptor, born in Wellstown, New York, 1828. Professional life mainly spent in Chicago. Died 1895.

477. Bust of the late E. B. Washburne. Marble. Dated 1888. *Lent by Hempsted Washburne.* (Room 37).

478. Bust of the late John Young Scammon. Marble. Dated 1891. *Lent by Scammon Estate.* (Room 44).

478 1-2. Face and hands of Abraham Lincoln in bronze. From plaster casts from life. The cast for the mask was made in Chicago in April, 1860; those of the hands somewhat later. (In small case in Room 33). *Presented by the sculptor, 1891.*

Thaxter, Edward R., deceased. American.

479. Reverie. Female bust, unfinished. Marble. *Lent by Mrs. M. E. Thaxter.* (Room 44).

480. Pensiero. Female head in marble. *Lent by Mrs. M. E. Thaxter.* (Room 44).

Bracony, Leopoldo—Chicago.

482. Bust of Carter H. Harrison, late Mayor of Chicago. Marble. 1894. *Lent by Miss Annie Howard.* (Room 44).

Reproductions.

483. **After Canova.** (See 353.) Copy in marble of the statue of Venus. *Presented by Mrs. Perry H. Smith, 1891.* (Room 35).

484. **Narcissus.** Statuette. Reproduction of an antique bronze in the Naples museum, found at Pompeii, 1862. (Room 33).

484a. The same, with ornamental base. *Lent by O. S. A. Sprague.* (Library).

485. **Dancing Faun.** Statuette. Reproduction from an antique bronze in the Naples museum, found in "The House of the Faun," Pompeii. (Room 37).

486. **Sappho,** so called. Bronze copy of bronze bust in the Naples Museum, found in Herculaneum in 1758; severed from a statue. (Room 33).

487. **Marguerite.** Marble bust. *Lent by O. S. A. Sprague.* (Room 37).

488. **Nike (Victory) Loosening Her Sandal.** Marble copy of a relief from the parapet of the temple of Nike Apteros on the Akropolis at Athens. Now in the Akropolis museum. Attic Greek, V century B. C. *Presented to the Chicago Academy of Design by William E. Doggett.* (Room 37).

489. **Nike,** with extended wings, poised on a globe. Bronze statuette. The original bronze, in the Naples museum, was found in Pompeii, 1823. (Room 33).

490. **Dante.** Bronze head. Original in Naples museum. (Room 33).

491. **Berenice** (so called). Bronze copy of an antique bronze head in Naples museum, found in Herculaneum in 1756. Lips originally plated with silver. (Room 33; another copy in room 35).

492. The Indian Dionysos (Bacchus), formerly called Plato. Bronze copy of a bronze bust in Naples Museum, found in Herculaneum in 1759. Perhaps a part of a Greek statue. (Room 35).

493. Lucius Cæcilius Jucundus, a Pompeian banker and usurer. Bronze copy of a bronze head in Naples museum, found in Pompeii, 1875. (Room 33; another copy in Library).

494. The Borghese Faun. Bronze reproduction of a marble statue in the Villa Borghese, Rome, found near Monte Calvo, about twelve miles from Rome, in 1824. Venturi's catalogue of the Borghese collection, 1893, treats this statue as a copy or adaptation of a bronze of the school of Lysippos. Greek, IV century B. C. *Presented by H. N. Higinbotham, 1893.* (Room 35).

Meade, Larkin G.—Florence. American. Born in New England, 1835. Pupil of Henry Kirke Brown. Settled in Florence, Italy, 1862.

495. Bust of Napoleon. Reduced copy of Canova's colossal bust in the Pitti Palace at Florence. Marble. *Lent by O. S. A. Sprague.* (Room 37).

496. Bust of the Young Augustus. Marble copy from the antique. *Lent by O. S. A. Sprague.* (Room 37).

497. The same. *Presented by S. M. Nickerson, 1900.* (Room 35).

Greenough, Horatio. Born in Boston, 1805. Went to Europe in 1824 and studied in Florence and Rome. Lived in Florence. Returned to America in 1851. Died in 1852.

499. Abdiel, the Faithful Angel. Marble bust. *Presented by Elizabeth H. Bartol, Boston, 1894.* (Room 37).

Priestman, James—American.

500. Bull's head. Plaster cast of a wood carving made by James Priestman about 1880. *Presented by Nelson Hiss.* (Room 10).

Daillion, Horace—Paris. Born in Paris. Pupil of Dumont and Millet.

501. Cache-Cache (Hide and Seek). Statuette group in marble—mother and two children. Signed H. Daillion. *Lent by Mrs. J. W. Scott.* (Room 37).

Potter, Bessie Onahotema (now Mrs. R. W. Vonnoh)—Rockland Lake, New York. Born in St. Louis, 1872. Pupil of Lorado Taft in Art Institute of Chicago. Medal of E. U., Paris, 1900.

502. Seven statuettes in plaster, viz:
1. Chrysanthemum girl. Tinted.
2. Girl reading.
3. The dancing girl.
4. Portrait of lady, sitting, with fan.
5. An American Girl.
6. Girl standing. Venetian costume.
7. The young mother.

Presented by the Arché Club, 1895. (Room 10, in case).

503. Portrait bust of a child, in marble. *Lent by Mrs. George B. Phelps.* (Room 37).

Partridge, William Ordway—New York. Born in Paris of American parents. Pupil of Pio Welonski in Rome.

504. Bust of John Greenleaf Whittier, American Poet. *Presented by the Artist, 1894.* (Room 10).

Bosio, François-Joseph (Baron). Born in Monaco, 1763 or 1769. Pupil of the French sculptor, Pajou. Became sculptor to the King of France. Gave Barye his first lessons. Died in 1845.

498. Statue of Henri IV of France as a child. Electrotype copy, silvered, from a silver statue in the Versailles Museum, cast by Odiot and chased by Soyer—itself a reproduction of a marble statue by Bosio in the Château de Pau. Height 50 in., base 15x18 in.

Molin, Johan Peter—Swedish sculptor, born in Gottenburg, 1814; died at Ekudden, near Fort Waxholm, in 1873. Studied and worked in Stockholm, Copenhagen, Rome and Paris.

505. Bälte-Spännarre (Belt-Bucklers). Statuette group in plaster, showing the settlement of a quarrel according to an old Swedish custom, by a fight in which the belts of the combatants are buckled together. The original work was modeled in Paris in 1859. A bronze cast made in 1867 is in possession of the National Museum, Stockholm. The present cast is a reduction. *Presented by C. Hennecke & Co., 1887.*

Duveneck, Frank—Cincinnati (Art Academy). Born in Covington, Ky., 1848 Pupil of Prof. Dietz, in Munich. Studied also in Venice. Medal of W. C. E., Chicago, 1893.

506. Memorial statue, a recumbent female figure. Plaster cast. Original bronze in Florence. Marble replica in Boston Museum. (Room 35).

MacNeil, Hermon Atkins—New York. Born in Chelsea, Mass., 1866. Pupil of Mass. Normal Art School, Boston; Chapu, in Académie Julien, and Falguière, in École des Beaux-Arts, Paris. Roman Rinehart Scholarship, 1896 - 1900. Silver medal, E. U., Paris, 1900.

507. The Moqui prayer for rain. The returning of the snakes. Bronze statuette. Signed H. A. MacNeil sc. (with title as above), and "Fond. Nelli, Roma." (Room 33).

Modern Italian.

508. Flight from Pompeii. Group of two figures in marble. *Gift of S. M. Nickerson, 1900.* (Room 35).

Barnard, George Grey—New York. Born in Bellefonte, Penna., 1863. Pupil of the Art Institute, Chicago, and of Cavelier at the École des Beaux-Arts, Paris. Gold medal of E. U., 1900.

509. "Je sens deux hommes en moi." (VICTOR HUGO). Group of two figures of heroic size. Plaster cast. Original of marble in Metropolitan Museum, New York. *Presented by Arthur M. Barnhart, 1899.*

Bringhurst, Robert P.—St. Louis. Born in Jerseyville, Ill. Pupil of School of Fine Arts in St. Louis, and École des Beaux-Arts in Paris. Medal of W. C. E., Chicago, 1893. Cash prize, Nashville, 1897.

510. Awakening Spring. Young female figure, standing. Plaster. *Presented by the artist.* (Room 10).

Dallin, Cyrus Edwin—Boston. Born in Springville, Utah, 1861. Pupil of H. M. Chapin and Jean Dampt, Paris. Gold Medal of American Art Association, New York, 1888. Medal W. C. E., Chicago, 1893. Silver medal of E. U., Paris, 1900.

511. An Indian hunter. Plaster statue.

Kemeys, Edward—Bryn Mawr, Chicago. Born in Savannah, Georgia, 1843. Studied American wild animals in their natural condition, in the far West.

SMALL FIGURES IN BRONZE, SIGNED AND COPYRIGHTED.

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ALL IN ROOM 10.

512. The still hunt. A jaguar, crouching.

513. "Playing possum." An oppossum, apparently asleep, watched by a wild cat.

514. A grizzly grave digger. Bear with carcass of Rocky Mouutain sheep.

515. Battle of the bulls.

IN CASE, ROOM 10.

516. Deer and panther fighting.

517. A mountaineer. Rocky Mountain sheep.

518. Locked in death. Deer and jaguar.

519. Fast in the coils. Jaguar and serpent.

520. The soul of contentment. Bear licking his paws.

521. While the mother sleeps. Female jaguar with two cubs.

Croisy, Aristide—deceased. Born in Fagnon, Ardennes. Pupil of Toussaint. Medals of Salon 1873, 1882, 1885. Officier Légion d'Honneur, 1885.

522. The nest. Two children asleep in an arm-chair. Bronze statuette group. Signed A. Croisy, Sc. *Lent by O. S. A. Sprague.*

Moreau, Mathurin—Paris. Born in Dijon, France. Pupil of Ramey and Dumont. Medals of E. U., Paris, 1855 (silver) and 1889 (gold). Hors Concours 1900. Medals of Salon 1861 and 1897 (d'honneur). Officier Légion d'Honneur 1885.

523. Reapers. A young woman and a girl carrying sheaves. Bronze statuette group. Signed Moreau Math. *Lent by O. S. A. Sprague.*

FRENCH HISTORIC SCULPTURE.

This collection includes casts of sculpture, mostly as applied to architecture, from the eleventh to the nineteenth century. It was formed under the direction of the French National Committee on Historic Monuments, from the Museum of Comparative Sculpture (Palace of the Trocadero, Paris), the Museum of the Louvre and the Museum of Decorative Arts, Paris.

Rooms 8, 11, 12 and 13.

Julien, Pierre, 1731–1804.

601. Amalthæa—Nymph and Goat. From a marble group in the Louvre, formerly in the dairy of the Château de Rambouillet. XVIII century. (Room 11).

Coyzevox, Antoine, 1640–1720. See 343.

602. Hamadryad and Child. From a marble group in the garden of the Tuileries, originally in the grounds of the Château de Marly. XVIII century. (Room 11).

603. Shepherd and Young Satyr. From a marble group in the Louvre, dated 1709, executed for the Château de Marly. XVIII century. (Room 11).

Rude, François, 1784–1855.

604. Neapolitan Fisher Boy, playing with a tortoise. From a marble statue in the Louvre. 1831. (Room 8).

Coustou, Nicolas, 1658–1733. See 664.

605. Adonis resting after the Chase. From a marble statue in the Louvre executed at Lyons, 1710, for the Château de Marly. (Room 11).

Prieur, Barthélemy. Pupil of Pilon. Died 1611.

606. Marie de Barbançon Cany. From a marble tomb statue, kneeling, in the Château de Versailles. Early XVII century. (Room 12).

From Church of Saint-Jean at Troyes, XVI century.

607. The Last Supper. From one of the alabaster panels of the high altar. The figures are in very high relief. Two of them—standing, one at each end of the table, are practically statuettes. (Room 11).

Dedieu, Jean, of Arles.

608. Terminal figure of a Bacchante. From a marble in the park of the Château de Versailles, XVIII century. (Room 8).

Lecomte, Félix, 1737–1817.

609. Terminal figure of Hercules. From a marble in the park of the Château de Versailles. XVIII century. (Room 8).

From Hôtel de Bourgtheroulde, Rouen.

610-614. The meeting of the Field of the Cloth of Gold. Five bas-reliefs. Originals of stone. XVI century. (Room 11).

610. Francis I of France coming out of the town of Ardres.
611. Francis I and his Retinue advancing.
612. The Meeting.
613. Henry VIII of England and his Retinue advancing.
614. Henry VIII coming out of the town of Guines.

Goujon, Jean, 1515–1572? See 360.

615. Two children supporting an escutcheon. From a medallion in stone on the front of the Hôtel Carnavalet, Paris, now occupied by the historical museum of the city. XVI century. (Room 11).

616. Abundance. Relief, from the keystone of an arch on the front of the Hôtel Carnavalet, Paris. (Room 11).

617. Child with pipes. From a high relief in stone in the Hall of the Caryatides, Palace of the Louvre, Paris. XVI century. (Room 11).

From Church of St. Martin, at Brive, Corèze.

618. Capital of an engaged column, from angle of north transept. Original of stone. Early XII century. (Room 11).

From Cloister of St. Trophime, at Arles.

619. Capitals of a double colonnette, united by a plinth. Original of stone, XII century. (Room 11).

From Palace of the Louvre, Paris.

620. Top of an arched door frame with decorated spandrils, from staircase of Henry II. Original of stone. XVI century. (Room 11).

621. Another, of different design. (Room 10).

Ponce, Paul, a Florentine sculptor (Ponzio) who worked in France in XVI century.

622, 623. Two lions in bas-relief. Originals of stone on the front of the Hôtel Carnavelet, Paris. See 615, 700. (Room 10).

From Cathedral of Reims. Late XIII century.

624. A Prophet. Relief in niche. Original of stone, interior decoration of west wall. (Room 10).

From Palace of the Louvre, Paris. XVI century.

625. Young Jupiter. From a relief in stone—central motive of a ceiling in the staircase of Henry II. (Room 13).

626. Two young Tritons, with pipes. Original as in 625. (Room 13).

Lehongre, Étienne, 1628–1690.

627. Torch-stand. Original of lead in the park of the Château de Versailles. (Room 8).

Masson. 1627–1684.

628. Torch-stand. Original of lead in the park of the Château de Versailles. (Room 8).

From Church of St. Eutrope, at Saintes. XII century.

629. Capital of pilaster in nave. Original of stone.

From Cathedral of Laon. XIII century.

630. Capitals of triple column of the Triforium. Original of stone. (Room 11).

631. Capital of column of Triforium. Original of stone. (Room 11).

632. Another of different design. Original of stone. Room 11).

633. Another of different design. (Room 11).

634. Another of different design. (Room 11).

(See also 705).

From the Louvre, Paris. XVI century.

635. Part of each side of a door jamb in the staircase of Henry II, connecting with No. 620. Original of stone. (Room 11).

636. Similar parts from another door jamb, connecting with No. 621. Originals of stone. (Room 10).

Pilon, Germain, 1535–1590. See 361.

641. The Three Graces. From a marble group in the Louvre, probably designed to represent Faith, Hope and Charity. Originally placed in the church of the Celestins, Paris, where it supported a bronze urn containing the heart of Henry II. The bronze urn has been replaced by a vase of gilded wood. (Room 12).

Magnier, Phil., 1647–1715.

642. Nymph, with a cupid fighting a crocodile. From a bronze group in the park of the Château de Versailles, cast by the Kellers, 1689. (Room 12).

643. Nymph, with a cupid blowing a conch. From a bronze group in the park of the Château de Versailles, cast by the Kellers in 1689. (Room 12).

Coyzevox, Antoine, 1640–1720. See 343.

644. Marie-Adélaide de Savoie, Duchess of Burgundy, as Diana. From a marble portrait statue in the Louvre, dated 1710. (Room 12).

645. The river Garonne. From a bronze group in the park of the Château de Versailles. Cast by the Kellers, 1688. (Basement).

646. The river Dordogne. Companion to 645. (Basement).

Tombs and Tomb Statues. See 681–683.

647. **Tomb of Guillaume du Bellay,** who died in 1543. The original, of marble, in the Cathedral of Mans, was erected in 1557. Attributed to Jean Cousin or Germain Pilon. (Room 11). See 361 and 671.

648. **Tomb of the Children of Charles VIII,** of France. The original, in marble, in the Cathedral of Tours, formerly in the Church of St. Martin. Finished in 1506, by Jean Juste, who died about 1535. (Room 12).

649. **Tomb of Francis II,** last Duke of Brittany, and Marguerite de Foix, his second wife. The original, of black, white and green marble, is in the Cathedral of Nantes, whither it was brought, in 1817, from the Carmelite Church. Executed 1502 to 1507, by Michel Colombe (see 709) from designs by Jehan Perréal (died 1529). (Room 12).

650. **Tomb of Evrard de Fouilloy,** 45th bishop of Amiens, who laid the first stone of the Cathedral of Amiens in 1220. Original of bronze in the Cathedral of Amiens, XIII century. (Room 12).

Pilon, Germain, 1535–1590. See 361.

651. Lower part of the tomb of Henry II of France (died 1559) and Catherine de Medicis (died 1589). Original of marble in abbey church of Saint Denis, Paris. The queen is represented young, as at the death of her husband. (Room 12).

652. The Virgin of Grief (or of St. Cyr). From a seated terra cotta statue in the Louvre. Executed by Germain Pilon, 1585 or 1586 and first placed in the Sainte Chapelle, Paris, whence it was removed about 1816 to the chapel of the school of St. Cyr, and finally installed in the Louvre. (Room 12).

From the Park of the Château de Versailles.

653. Group of Children playing with a swan. Original of bronze. XVII century. (Room 12).

654. Group of children. Original of bronze. By Corneille or Joseph Van Cleve. 1644–1732. (Room 12).

From the Cathedral of Notre Dame, Paris. XIII century.

655. Hinge of door in west front. Original of wrought iron. (Room 13).

By Artists of Rouen, France. XIII century.

656. Stall of a choir, Chapel of Château de Gaillon, Eure. Original, of wood, now in Church of St. Denis, Paris. Made in 1509. (Room 12).

Lehongre, Étienne, 1628–1690.

657. Decorative vase. Original of lead in park of Château de Versailles. (Room 11).

Barbet, Jehan, of Lyons.

658. Angel weather-cock of the Château du Lude, Sarthe. Original of copper repoussé made in 1475. (Room 12).

From the Palace of the Louvre, Paris. XVI century.

659. Panel of ceiling with lion's head centre. Staircase of Henry II. Original of stone.

660. Panel of ceiling, with stag's head centre. Staircase of Henry II. Original of stone.

Goujon, Jean. See 360.

661-662. Fragments of doorway borders, Hôtel Carnavalet. Originals of stone.

663. Two victories, framing a circular window in a court of the Louvre. Original of stone. (Room 13.)

Coustou, Nicolas. See 605.

664. Mercury with symbolical accessories. From a high relief of the pediment of the old custom house at Rouen. Original of stone. XVIII century. (Room 12.)

From the Palace of the Louvre, Paris. XVI century.

665. Group of children, with cartouche and garland of fruits. From a stone decoration of the staircase of Henry II. (Room 12.)

From Cathedral of Limoges. Gallery. Executed 1533-1534.

666. Original in stone. Name of designer unknown. This complex work, full of carved pilasters and columns, niches and pendants, reliefs representing the labors of Hercules and statues representing the virtues, of arabesques and foliations, is highly characteristic of the French Renaissance.

From Cathedral of Bordeaux.

667. Portal of the North Transept. XIII century. Original of stone. The subject of the statue against the mullion is Bertrand de Goth, Archbishop of Bordeaux, afterwards Pope Clement V. (1305.) On the imposts are statues of six mitred bishops in niches. (See No. 725.) The first archivolt contains ten statuettes of angels; the other two contain statuettes of the twelve apostles and fourteen prophets and patriarchs. In the tympanum there are three rows of bas-reliefs; the lower one represents the Last Supper; the next one the Ascension, and the upper one shows the Saviour seated under a canopy between two angels—one of which holds a lance and the other the napkin of Saint Veronica. There are besides these, two kneeling angels holding symbols of the sun and moon.

From the Abbey Church of Saint Gilles (Gard).

668. Central portal and part of west front. XII century. Original of stone. The main arch springs from a cornice, upon which is represented the history of the holy passion. Beginning at the left are seen the money-lenders being driven from the Temple, the Resurrection of Lazarus, and the

Saviour prophesying Peter's denial. On the lintel are found the Last Supper, Peter and Malchus, the Kiss of Judas, the Saviour before Pilate, and the Flagellation.

The base of the front is decorated with carved bands of fret-work and acanthus-leaf designs, framing the following bas-reliefs; on the left, the Sacrifice of Cain and Abel; on the right, an Archer killing a Stag, and a Lion Hunt. At the sides of the doorway there are two pedestals supporting double Corinthian columns, on the common base of which are shown hunting scenes and scenes in the History of David.

From the Abbey of Charlieu.

669. Part of the west front. XII century. Original of stone. On the lintel of the doorway the Saviour is represented seated between two angels surrounded by the twelve apostles. In the tympanum, a nimbus, supported by two angels, contains a bas-relief of the Saviour pronouncing a blessing. Around the nimbus are the symbols of the four evangelists. Figures of angels are used as terminals for the semi-circular arches. The lintel rests on two pilasters, the capitals of which are carved in foliated forms; on the left reveal a bas-relief represents a woman with a snake wound about her and a toad biting at her breast, symbolizing lewdness. Underneath are small medallions containing chimerical animals. The pilasters supporting the first arch also support two small figures wearing stoles. Above the second pilaster are figures of David and St. John the Baptist. The window shows the following subjects: In the tympanum, on the arch, the Saviour and Apostles; on one of the capitals of the reveal, a demon; on the opposite capital, the Holy Trinity. The lintel seems to represent a sacrifice. Above it, and set in the wall, there is a small bas-relief of a figure issuing from clouds. The subject of this is not known.

From Church of Notre Dame du Port, at Clermont-Ferrand.

670. Portal of the south front. Late XI century. Original of stone. At the sides of the opening are the figures of Isaiah and St. John the Baptist. The Adoration of the Magi is repre-

sented on the lintel, together with the "Presentation in the Temple and the Baptism of the Saviour." In the middle of the tympanum, the Saviour is seen seated between two angels. Above His head the letters Alpha and Omega, are engraved, and beneath Him are the symbols of the Evangelists. Two groups, representing the Annunciation and the Birth of the Saviour, are carved at the sides of the arch.

From Cathedral of Rouen.

671. Tomb of Louis de Brézé, High Seneschal of Normandy and husband of Diane de Poitiers (d. 1531). Executed 1535-1544, by Jean Cousin (d. 1590) and Jean Goujon (d. about 1572). Original of marble, alabaster, etc.

In the original the nude statue of de Brézé is in alabaster, lying on a sarcophagus of black marble, bearing the inscription: "Misericordes Oculos ad nos Convertite."

At the head of the sarcophagus, Diane de Poitiers is portrayed kneeling. At the foot are the Holy Virgin and the infant Saviour. On either side of these are Corinthian columns supporting an entablature with a frieze of masks and garlands. Above this and under an arch is an equestrian statue of Louis de Brézé in warrior's dress, with his sword in his hand. On each side draped caryatides support another entablature. The caryatides on the left side represent victory and faith; those on the right, prudence and glory, the following inscriptions being engraved on the various pedestals:

"Cum triumpho vivit."
"Fidelis semper."
"Prudens omni tempore."
"Mortuus cum gloria."

In the spandrils are two small figures representing fame. The monument is crowned by a winged figure in the center, under a tabernacle, while at the extremities carved goats support escutcheons on which are the letters L. B., interlaced with palms. On the background above the sarcophagus are long inscriptions on two blocks of black marble, enumerating the honors and virtues of de Brézé. The equestrian statue, separate, is numbered 724.

From Cathedral of Notre Dame, at Paris.

672. West front, tympanum of left portal (the "Portal of the Holy Virgin"). Early XIII century. Original of stone. This tympanum is divided into three parts; the first one (the lintel) represents, on one side three prophets holding a scroll; on the other side three crowned kings. Between the two groups is a reliquary, under which is the statue of the Holy Virgin. The second part, above the lintel, represents the entombment of the Virgin. Two angels hold the shroud in which she lies, while in the background the Saviour, surrounded by the Apostles, gives His blessing. The third, or uppermost part, represents the crowning of the Virgin. Here she is seen, seated at the right of the Saviour, holding a crown, which an angel seems to have handed her. On either side there is a kneeling angel holding a torch. All these figures are in high relief, almost in the round.

Tomb Statues. See also 647–650.

681. Tomb Statue of Philip VI, of France. Original of marble in the Louvre, formerly in the Church of the Jacobins, Paris. Attributed to André Beauneveu, XIV century. (Room 13.)

682. Tomb Statue of Guillaume de Chanac, Bishop of Paris. Died 1348. Original of marble in the Louvre, formerly in the chapel of the Abbey of St. Victor, Paris. XIV century. (Room 13.)

683. Tomb Statue of Philippe de Morvillier, first president of the Parliament of Paris. Died 1438. In the original the head and hands are of marble and the body of other stone. The robe was formerly painted red. In the Louvre, formerly in the St. Nicholas chapel of the church of the monastery of Saint-Martin-des-Champs, Paris. XV century. (Room 13).

From the Church of Saint-Maclou, Rouen.

684. Face of left side door of west front. Decorated with many figures in relief, and four statuettes supported by a consol half way up. Original of wood, attributed to Jean Goujon. XVI century. See 360. (Room 13).

Goujon, Jean. See 360.

685. Diana. Bas-relief from the stone keystone of an arch on front Hôtel Carnavalet, Paris. Apparently belongs to 731. (Room 13).

686. Six naiads symbolizing rivers of France. Tall, erect figures in narrow panels from bas-reliefs of the Fountain of the Innocents, Paris, as reconstructed in 1550. See also 728, 729, 730. (Room 13).

Le Texier, Jean, called Jean de Beauce. Died 1529.

687-691. Pilasters of choir screen. Cathedral of Chartres. Originals of stone, executed 1514-1529. (Room 13).

From Château de Versailles. XVII century.

692-693. Door of Salon d'Hercule, face and back. Original of wood. (Room 12).

From Chapel of St. Germer, Oise. Late XIII century.

694. Reredos of main altar. Figures in high relief. Christ on the Cross between the Virgin and St. John in the centre. The original, of stone, is now in the Cluny Museum, Paris. The figures were formerly painted and gilded. (Room 11).

From the Cathedral of Notre Dame, Paris. Early XIII century.

695-699. Fragments of foliage bordering archivolt of portal in west front. (598 has the foliage growing out of a woman-bird and running into another bird.) Originals of stone. (Room 13).

Ponce, Paul. See 522.

700-701. Trophies, from bas-reliefs in stone on front of Hôtel Carnavalet, Paris. XVI century. See 615, 622. (Room 12).

From Cathedral of Reims. Late XIII century.

702. Base and capital of pillar. Original of stone, on south side of nave. (Room 12).

From Cathedral of Moissac, Tarn-et-Garonne.

703. Five plinths from capitals of double colonnettes. Originals of stone. XII century. (Rooms 11 and 13).

From Church of Sainte-Croix, at La Charité (Nièvre.)

704. Tympanum from door of south tower of front. Original of stone, now in south arm of transept. XII century.

From Cathedral of Laon. XIII century.

705. Capital of column of Triforium. Original of stone. See 630. (Room 11).

Ponce, Paul. See 622.

706. Nine keystones of arches, each decorated with a mask of a faun or satyr. Originals of stone in Court of Honor of Hôtel Carnavelet, Paris. XVI century. See 622. (Rooms 11 and 13).

From Cathedral of Rouen. XIII century.

707. Foliage. Original in stone on pier of west doorway. (Room 11).

From Church of St. Nicholas, at Troyes. XVI century.

708. Adoration of the Magi. From a bas-relief in stone.

Colombe, Michel. Born about 1430. Lived in Tours. Was working in 1512. See 649.

709. St. George and the Dragon. From a marble bas-relief in the Louvre, formerly in the Château de Gaillon. Early XVI century.

From the Cascade in the park of the Château de Versailles. The originals are reliefs in gilded lead. XVII century.

By Etienne Lehongre, 1628–1690.

710. Nymph and Cupid on a dolphin. From left front.

711. River and children. From left of main front.

By Pierre Legros, 1666–1719.

712. River and children. From right of main front.

713. Nymph and Cupid on a dolphin. From right front.

By François Girardon, 1630–1715.

714. Nymphs at the bath. From central motive of the principal front.

Coyzevox, Antoine, 1640–1720. See 343.

715. Nymph with shell. From a marble reclining statue in the Louvre, formerly in the park of the Château de Versailles. Its original place is to be occupied by a copy. (Room 11).

716. Flora and Cupid. From a marble group in the garden of the Tuileries, made for the Château de Marly, where it was originally placed. (Room 11).

From the Cathedral of Aix, Bouches-du-Rhone.

717. Portal of the west front. On the lower half of the pier, which is projected forward as a pedestal, is a statue of the Virgin with the Child; on the doors figures of the four prophets in niches in high relief, and twelve statuettes of sibyls. Original of stone and wood. Early XVI century. (Room 13).

Le Pot, Jean, of Beauvais. Died about 1563.

718. The two leaves of the door of the south transept of the cathedral of Beauvais. Conversion of St. Paul on the middle panel of the right leaf, and St. Peter curing the lame man on the left. Original of wood. XVI century. (Room 13).

From Cathedral of Reims.

719. Tympanum of an interior door of the left arm of the transept, formerly opening into the cloister. Original of stone with traces of coloring. Early XIII century.

720. Decoration of the inner face of the west front—three figures in niches above a dado simulating drapery. Original of stone. Late XIII century.

From Cathedral of Chartres.

721. Two figures with nimbuses and scrolls, from a pier of the central portal on the west side. Original of stone. XII century. (Basement stairway).

Lelorrain, Robert, 1666–1743.

722. The Horses of the Sun, called the Horses of the Watering Place. From a high relief in stone over the door of the Imprimerie Nationale, Paris, formerly the Hôtel de Rohan. XVIII century.

From the Château de la Ferté-Milon, Aisne.

723. Coronation of the Virgin. From the high relief in stone over the entrance. Early XV century. (Room 12).

From the Cathedral of Rouen.

724. Equestrian statue of Louis de Brézé. From his tomb in the cathedral at Rouen. See 671. (Room 12).

From the Cathedral of Bordeaux.

725. Six bishops. From stone statues on the piers of the north transept door. Part of No. 667. XIV century. (Room 12).

From the Cathedral of Amiens.

726. Middle pier and lintel of Saint-Honoré portal, west front. A statue of the Virgin with the infant Christ holding a globe. On the pedestal are two tiers of niches containing figures of Saint-Honoré and his disciples. Above the lintel are statues of the twelve apostles. Original in stone. The statue of the Virgin, called the Gilded Virgin, was executed at the end of the XIV century, and occupies the place probably intended for Saint-Honoré. The other figures may belong to the XII century. (Room 13).

727. Pier of central portal, west front, with the statue of Christ, known as "le beau Dieu d'Amiens." Original of stone, early XIII century. (Basement stairway).

Goujon, Jean. See 360.

728-730. Three low reliefs from stone slabs in the Louvre, originally placed as a frieze to the Fountain of the Innocents in its first position against the wall of a house at the corner of the rue aux Fers and the rue St. Denis, Paris. (Room 12).

728. Nymph of the Seine, back.

729. Tritons and Nereids.

730. Nymph of the Seine, face. See also 686.

731. A pair of spandrils. From stone originals surmounting an arcade of the court in the Hôtel Carnavalet, Paris. Each spandril is decorated with a female figure (Fame) in low relief. See 685. (Room 12).

From the Cathedral at Bourges.

732. Acanthus frieze, from the stone lintel of the north portal. XII century. (Room 11).

CASTS OF ARCHITECTURAL FRAGMENTS.

Rooms 11 and 13.

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775. Acanthus Leaf. From St. Eustache, Paris. French Renaissance.

776. Six Renaissance Panels. Originals of wood in the council chamber door of the city hall of Audenarde, Belgium, carved by Paul van Schelden, 1531.

777. Two Venetian Panels, with Griffons.

779. Panel, with Arabesques and Figures. From a marble relief of the Martinengo Tomb, Brescia, Italy. Italian Renaissance.

780. Byzantine Panel, from Bonn, Germany.

781. Capital, from Temple Church, London. Gothic.

782. Pilaster. French Renaissance, period of Louis XV. Original of marble in Cathedral of Notre Dame, Paris.

783. Venetian Column.

786. Pilaster from the Madeleine. Original of bronze in the church of the Madeleine, Paris. By Henri de Triquetti. French. 1802–1874.

788. Spandril. From Stone Church, Kent, England. Gothic.

789. Two Rosettes.

790. Pilaster from Florence. Italian, XV century

791. Two Alhambra Panels. Moorish.

792. Piece of Tracery. Original of wood. Gothic.

793. Small Pilaster from Cathedral of Chartres.

794. A Byzantine Capital.

796. Four Pilasters from Tomb of Louis XII. French Renaissance. Original of marble in the abbey church of St. Denis, Paris.

797. A Piece of Foliage. Gothic. Original of marble in the Architectural Museum, London.

799. Scroll Work. Hinge. Byzantine. Original of iron in Cathedral of Notre Dame, Paris.

800. Piece of Foliage. By Jacopo Tatti, called Sansovino. Italian, 1479–1570.

802. Fragment of Curved Moulding. Gothic. Two concentric bands—the upper of oak ornament, the lower of quatrefoil.

803. Half of a Pilaster of a Chimney Piece. Original of marble, in the South Kensington Museum. Italian, School of Donatello.

804. A Venetian Frieze.

805. Piece of Foliage. English Gothic. Original of marble in the Architectural Museum, London.

806. Capital from Stone Church, Kent, England. Gothic.

806*a*. Another capital from same church.

807. Finial, from Lincoln, England. Gothic.

MODELS OF CAPITALS AND BASES OF THE FIVE ORDERS OF ARCHITECTURE.

808. Doric.

809. Ionic.

810. Corinthian.

811. Tuscan.

812. Composite.

813. Sepulchral Monument. Italian Renaissance.

814. Fragment of Cornice. Italian Renaissance.

815. Gothic Foliage on keystone shaped block, 12⅛ in. high.

THE HIGINBOTHAM COLLECTION OF NAPLES BRONZES.

BEING REPRODUCTIONS OF OBJECTS IN THE NAPLES MUSEUM FOUND IN HERCULANEUM AND POMPEII.

PRESENTED BY HARLOW N. HIGINBOTHAM, 1893.

All the objects in this room are reproductions in facsimile of the interesting statues, busts and examples of ornament found in the XVIII century, on the sites of the ancient cities of Herculaneum and Pompeii, and preserved in the Naples Museum. These cities were destroyed by the eruption of Mt. Vesuvius, A. D. '79. Herculaneum was buried in Volcanic mud and Pompeii in ashes and pumice stone, and the bronzes from the latter may be distinguished by their green color, while those from Herculaneum are nearly black.

901. Archaic Apollo or Athlete. Herculaneum, 1756. Bust severed from a statue. Probably Greek, VI century B. C.

902. Bearded Dionysos (Bacchus), erroneously called Plato. Herculaneum 1759. Bust, perhaps severed from a statue. Greek, V century B. C.

903. Doryphoros, or Spearbearer. Herculaneum, 1753. Bust copied about 100 B. C. from a statue by Polykleitos of Argos, V century B. C.

904. Amazon. Herculaneum, 1753. Bust, supposed copy from a statue by Pheidias, V century B. C.

905. Hermes (Mercury) or a young Athlete. Bust. Herculaneum, 1752. Greek, IV century B. C.

906. Herakles, or a young Athlete. Bust. Herculaneum, 1752. Greek, IV. century B. C.

907. Youth with curling hair. Bust. Herculaneum, 1752. Greek. III century B. C.

908. Head miscalled Archytas. Turbaned Bust. Herculaneum, 1753. Greek, about 200 B. C.

909. Bust miscalled Herakleitos. Herculaneum, 1753. Greek, about 200 B. C.

910. Bust miscalled Demokritos. Herculaneum, 1754. Greek, about 290 B. C.

911. Youth with clasped chlamys (cloak). Bust. Herculaneum, 1754.

912. Ptolemy I, Soter, King of Egypt, 306–285 B. C. Bust. Herculaneum, 1754.

913. Ptolemy II, Philadelphos, King of Egypt, 285–247 B. C. Bust. Identity doubtful. Herculaneum, 1759.

914. Ptolemy VIII, Lathyros, King of Egypt, 117–107 and 89–81 B. C. Bust. Identity doubtful. Herculaneum, 1754.

915. Ptolemy IX, Alexander, King of Egypt, 107–89 B. C. Bust. Identity doubtful. Herculaneum, 1755.

916. Scipio Africanus, 234–183 B. C. Bust. Herculaneum, 1754.

917. Called Sulla, Dictator of Rome, 81–79 B. C. Bust. Identity very doubtful. Herculaneum, 1752.

918. Head in skull cap. Herculaneum. The neck and shoulders are restorations.

919. Aulus Gabinius, Roman Consul, 58 B. C. Identity doubtful. Herculaneum, 1759. Bust, of Greek workmanship.

920. L. C. Piso Cesonius, Roman Consul, 58 B. C. Bust. Erroneously called Seneca. Herculaneum, 1754.

921. Demosthenes. Herculaneum, 1752. Small bust (in case). Greek, I century B. C.

922. Demosthenes. Herculaneum, 1753. Small bust (in case). Greek, I century B. C. The mark on this bust served to identify all other antique portraits of Demosthenes.

923. Epikouros. Herculaneum. Small bust (in case). Greek, I century B. C.

924. Epikouros. Herculaneum, 1754. Small bust (in case). Greek, I century B. C.

925. Hermarchos. Herculaneum, 1753. Small bust (in case). Greek, I century B. C.

926. Metrodoros. Herculaneum, 1753. Small bust (in case). Greek, I century B. C.

927. Zeno. Herculaneum. Small bust (in case). Greek, I century B. C.

928. Agrippina. Herculaneum. Small bust (in case).

929. Agrippina. Pompeii. Bust.

930. Supposed Dancer or Actress. Herculaneum, 1754. Statue, probably Greek, V. century B. C.

931. " " " "

932. " " " "

933. " " " "

934. " " " "

935. " " " "

936. A Diskobolos or Quoit-thrower, or perhaps a wrestler or a runner. Herculaneum, 1754. Statue. Greek, School of Lysippos, III century B. C.

937. Antique Copy, with some variation, of preceding. Herculaneum, 1754. Statue.

938. Seated Hermes or Mercury. Herculaneum, 1758. Statue, apparently Greek, III century B. C.

939. Sleeping Faun. Statue. Herculaneum, 1756. Greek, about 200 B. C.

940. Drunken Faun. Statue. Herculaneum, 1754. Greek, about 200 B. C.

941. Gazelle or Fawn. Statue. Herculaneum, 1756.

942. Gazelle or Fawn. Statue. Herculaneum, 1756.

943. Apollo, with a plectrum. Statue. Pompeii, 1817. Possibly a copy after Pheidias, V century Greek.

944. Apollo, having shot an arrow. Statue. Pompeii. Probably copy from Greek work of IV century B. C.

945. Boy Faun with Wineskin. Statuette. Pompeii, 1880. Served as water spout of a fountain.

946. Drunken Seilenos. Statuette. Pompeii. Apparently designed for an ornamental stand.

947. An Angler. Statuette. Pompeii. A fountain ornament probably copied from a Greek work of II century.

948. Alexander the Great. Equestrian statuette. Herculaneum, 1761. Probably copied from a battle group by Lysippos, a contemporary of Alexander.

949. Cupid with a Dolphin. Statuette. Pompeii, 1880. A fountain ornament.

950. Cupid with a Goose. Statuette. Pompeii, 1880. Centre piece of fountain.

951. Venus at her toilet. Statuette. From Nocera, near Pompeii. The left hand held a mirror.

952. Apollo. Small statuette (in case). Pompeii, 1883 (?)

953. Satyr playing the Flute. Statuette (in case). Herculaneum. Copy of Greek work of about 300 B. C. The flute is lost. Under the right foot is a scabellum on which the player beats time.

954. Dancing Faun with Thyrsus. Small statuette (in case). Herculaneum, 1754.

955. Fortuna as a Dancer. Statuette (in case). Herculaneum.

956. Fortuna or Isis. Called also Abundance. Statuette (in case). Herculaneum.

957. Venus detaching her sandal. Small statuette (in case). Herculaneum. Bracelets and anklets of gold.

958. Seilenos astride of a wineskin. Statuette. Herculaneum, 1754. Greek, II century B. C. The centre piece of a fountain.

959-968. Ten statuettes from a fountain basin. Found in Herculaneum, 1754. Greek, II century B. C. (In and on cases).

959. Seilenos with a panther.
960. Same subject. Left hand modified, showing palm.
961. Seilenos with a wineskin.
962. Same subject, with right hand raised.
963. Young Faun, with wineskin on right shoulder, and drinking horn.

964. Same subject, reversed.
965. Young faun. Right hand resting on mask.
966. Same subject, reversed.
967. Young faun. Right hand resting on vase.
968. Same subject, reversed.

969-972. Four statuettes from a fountain basin. Found in Herculaneum.

969. Young faun, with vase on right shoulder.
970. Same subject, reversed.
971. Young faun with dolphin under right arm.
972. Same subject, reversed.

976. Gladiator's Helmet. Herculaneum. The reliefs represent scenes of the siege of Troy.

977. One of a pair of Gladiator's Greaves. Herculaneum. The decorations are Bacchic marks, etc.

978. Mate of 977.

979. Steelyard. Pompeii. (In case).

980. Steelyard. Pompeii. (In case).

981. Another Herculaneum.

982. Sacrificial Tripod. Herculaneum. Often erroneously said to be from Temple of Isis in Pompeii.

983. Bisellium, (double seat) or seat of honor at public ceremonies. Pompeiian. In use it was cushioned, and steps placed in front of it.

984. Lamp. Pompeii.

985. Lamp stand. Herculaneum.

986. Lamp stand. Herculaneum.

987. Lamp stand. Herculaneum.

988. Extension lamp stand. Herculaneum.

989. Lamp.

990. Lamp. Pompeii. (In case).

991. Another. (In case).

992. Lamp. Herculaneum. (In case).

993. Candlestick. Pompeii. (In case).

994. Handle of bronze vessel. Pompeii. (In case).

995. Another. (In case).

996. Handle of bronze vessel. Herculaneum. (In case).

997. Handle connection of a bucket. Pompeii. (In case).

998. Cup. Silver. Herculaneum. Design represents the Apotheosis of Homer. (In case).

999. Cup. Silver. Pompeii. Grapevine design. (In case).

1000. Cup. Silver. Pompeii. Grapevine design. (In case).

1001. Cup. Silver. Pompeii. Laurel design. (In case).

1002. Same as 999. (In case).

1003. Kantharos. From silver cup found at Pompeii. High relief decoration of Alexandrian style. (In case).

1004. Same as 1003. Herculaneum. (In case).

1005. Rhyton. Cup in form of staghead. Herculaneum. (In case).

1006. Rhyton. Cup in form of doghead. Herculaneum. (In case).

1007. Ewer. Pompeii. Decorated with half figures of bacchante and siren. (In case).

1008. Ewer. Herculaneum. Decorated with an eagle. (In case).

1009. Ewer. Herculaneum. Decorated with horse head and mask. (In case).

1010. Ewer. Herculaneum patina. Handle a nude satyr peeping down the orifice. (In case).

1011. Ewer. Herculaneum patina. Handle floral, figure of infant below and two goats at top. (In case).

1012. Ewer. Herculaneum patina. Handle a half-length boy in lion skin. (In case).

1013. Ewer. Herculaneum patina. Handle decorated above with mask, below with lion's paw. (In case).

1014. Ewer. Herculaneum patina. Body gadrooned. Handle a long-tailed dragon or wivern. (In case).

EGYPTIAN ANTIQUITIES.

THE GIFT OF HENRY H. GETTY, NORMAN W. HARRIS AND CHARLES L. HUTCHINSON.

Room 15.

It should be clearly understood that the objects in this room are real antiquities and not reproductions. They have been collected as illustrative of the more usual applications of art in ancient Egypt, aside from architecture. A detailed catalogue is in course of preparation. Meanwhile the memorandum below will direct the visitor to some of the more important objects:

Cases 1, 2, 3, (middle of room) **Decorated Coffins and Mummy Cases.** The coffin in case B antedates the period of decorated mummy cases and is undoubtedly of the time of Abraham, that is, about 2000 B. C. The mummy case in case 2, is part of the famous discovery of the final burial place of the Pharaohs at Deir el Bahari, in 1881–6. The other, in case 1, containing the mummied body of a woman, which has never been unrolled, is of the late classic period.

Case 4. Canopic Jars. Funereal vases, of alabaster, used to contain the vital organs of the deceased.

Case 5. Funereal Masks and Breast Plates, of paper maché and beads; and other objects found in tombs.

Case 6. Ushebti (or respondents), figures of terra cotta, porcelain, stone, wood, etc., placed in graves with the idea that they would act as substitutes for the deceased when called upon for manual labor. The wooden figure in the middle of the case, No. 74, is of about the time of Moses.

Case 7. Stelae or gravestones, inscribed and decorated.

Case 8. Bronze Objects. Figures of gods, sacred animals, implements, ornaments, etc.

Case 9. Figures of Deities, mostly of pottery glazed in colors, and vessels of various forms.

Case 10. Rings, Amulets and Jewels, of pottery or faience glazed in colors, and of precions metals.

Case 11. Beads, of glass, precious stones and pottery or faience glazed in colors. This is one of the largest and most comprehensive collections in the world.

Case 12. Vessels of Alabaster and Glass.

Case 13. (Middle of room) Scarabæi or seals in the form of the sacred beetle. This collection of royal seals, about 650 in number, is one of the rarest and most complete series in existence, surpassed only by that in the Boulak Museum, in Egypt. It is almost a complete series from the time of Mena, the earliest known earthly potentate, down to the Christian era, when ancient Egypt passed out of history. The scarabs are made of a great variety of stones and gems, and bear the cartouche or signet of the monarch whom they represent.

Case 14. (Middle of room). Various Objects of wood, stone, hermatite (meteoric metal), flint, etc. The model of a boat, found in a tomb, is a rare specimen.

Upon the tops of the cases are pottery vases of various forms. In a frame on the north wall is an ancient papyrus manuscript, presented by Robert H. Fleming.

CLASSICAL ANTIQUITIES.

CHIEFLY GREEK AND ROMAN.

PRESENTED BY MARTIN A. RYERSON, CHARLES L. HUTCHINSON AND PHILIP D. ARMOUR.

There are individual contributions to this collection by Wm. T. Baker, Charles Counselman, John H. Dwight, T. J. Lefens, James W. Ellsworth, Robert A. Waller, Elbridge G. Keith, George Schneider, H. H. Kohlsaat, Edward B. Butler, David W. Irwin, and Ebenezer Buckingham.

Room 15.

It should be clearly understood that the objects in this room are real antiquities and not reproductions. The collection has been carefully selected and has a representative value as exemplifying some of the chief decorative applications of art among the ancients. A detailed catalogue is in course of preparation. The objects will be found clearly labelled. Their general distribution is as follows:

Case 15. Island Terra Cottas. Small figures, heads and fragments of terra cotta, found in the Greek Islands of the Mediterranean.

Case 16. Roman Lamps, etc.

Case 17. Greek Glass, Bronzes and other objects.

Case 18. Terra Cotta Masks, etc., of rare value.

Case 19. Terra Cotta Figurines.

Case 20-25. Græco-Italian Vases, and other antique vases. Illustrative of the usual types of such works. The large vase in the centre of Case 21 is one of the most interesting and valuable.

Case 27. Prehistoric American Vases from New Mexico and Arizona. Terra Cotta.

Case 50. Greek and Roman Coins.

Upon the walls are marble busts and architectural fragments dug up in recent years in Rome. The portrait busts of the Emperor Antoninus Pius and Faustina are noteworthy. The architectural fragments illustrate not only the excellence of ordinary Roman design, but the skill and quality of ancient marble cutting.

CATALOGUE OF ARTICLES PRESENTED BY THE ANTIQUARIANS TO THE ART INSTITUTE.

REPRINTED FROM THE SOCIETY'S YEAR BOOK, PUBLISHED IN 1899.

The Society called the Antiquarians of the Art Institute is an association of ladies organized for the sole object of making collections of antique and artistic textile fabrics, and other objects of decorative art, for the museum of the Art Institute. In the following list, where individual names are mentioned the objects are presented by the persons named, through the Antiquarians. In other cases the objects are purchased and presented by the Antiquarians as a society.

MINIATURES.

Miniature. Nucleus of the present collection. Artist unknown; donor unknown.

Miniature Portrait. Herr von Haesler. Presented by Mrs. Theodore Thomas.

TEXTILES.

Tapestry. *Flemish renaissance.* Woven in the atelier of Jacques Guebels the elder, in Brussels, late 16th century. From the collection of Charles M. Ffoulke.

Tapestries from Rome. *Gobelin.* Design, girl offering gifts, etc. Signed by Jan Van Leefdael, director of the Brussels manufactory about 1644. Presented by Charles J. Singer.

Two Persian Rugs. 16th century. From the Jeypore Palace. Made in India by Persian workman, brought there under the Moghul emperors, and exhibited at the Vienna Exhibition of Carpets. Presented by Marshall Field.

Embroidered Cloth. From tomb of Rameses II. Obtained from Museum of Boulak. Presented by Mrs. H. O. Stone.

Divan and Pillow Covers. *Persian.* Blue silk studded with brass ornaments.

Embroidery. *Persian.* Dark blue centre brocaded in terra cotta and green, with wide border.

Embroidery. *Persian.* Pattern diagonal.

Embroidery. *Persian.* Pattern diagonal.

Pouch. *Persian.* Green satin embroidered with gold, silver and crimson silk.

Persian Velvet. 16th century. Crimson and gold.

Embroidery. *Persian.* 17th century. Gold and silver embroidery on red ground.

Scarf End. *Fersian.* 18th century. Blue camel's hair. Presented by Mrs. J. J. Glessner.

Ancient Embroidery. *Persian.* Two pieces.

Embroidered Cuff. From church in *Angora.* 17th century.

Embroidered Cuff. *Byzantine.* 16th century. From Mount Athos.

Byzautine Embroidery. From *Athens.* 16th century.

Cross. *Byzantine* embroidery. 16th century.

Bishop's Mitre. *Byzantine.* 16th century. Scarlet silk, embroidered in gold thread and seed pearls.

Greek Archbishop's Mitre. *Byzantine.* 16th century. Embroidered in pearls and jewels.

Robe. *Indian.* Antique. Gold and silver brocade.

Antique Dress. Crimson and gold silk. Worn by a Hindoo woman. Presented by Mrs. Mahlon D. Ogden.

Embroidery. *East Indian.* Presented by Henry H. Getty.

Lady's Cloak. *East Indian.* Scarlet cloth, embroidered in white silk. Presented by Mrs. J. J. Glessner.

Rajah's Robe. *Indian.* Presented by Charles L. Hutchinson.

Robe. *Chinese.* Antique. Silk brocade. Presented by Mrs. Martin A. Ryerson.

Scarf of Pineapple Cloth. Brought from China about 1840. Presented by Mrs. George Higginson, Jr.

Brocade. *Japanese.* Blue silk embroidered in gold. Presented by Mrs. S. E. Barrett.

Priest's Over Robe. *Japanese.* Early 18th century. Red satin, brocaded in colors. Worn by Buddhist High Priest. Presented by Mrs. Charles B. Pope.

Priest's Under Robe. *Japanese.* Early 18th century. Green corded silk.

Temple Hanging. *Japanese.* Pre-restoration time. Chrysanthemums (imperial crest) on upper part of hanging. Solid embroidery of antique style with brocade trimmings.

Stole. *Japanese.* 17th century. Tea brown silk, brocaded in colors. Age, 150 years.

Stole. *Japanese.* Late 17th century. Olive green silk, brocaded in colors. Design of dragons. Age, 200 years.

Stole. *Japanese.* 18th century. Red silk embroidered in green, gold and white. Age, 150 years.

Priest's Vestment. *Japanese.* 18th century. Shokko design woven in colors. Age, 150 years.

Jimbaori. (Parade Surcoat). *Japanese.* Late 18th century. Dark blue silk with design of dragons, woven in colors. Age, 100 years.

Wedding Gown. *Japanese.* "Golden age." Silk warp, gold thread filling, brocaded with plum twigs and blossoms.

Altar Cloth. *Japanese.* Late 18th century. Tea brown silk with geometric design in gold and colors.

Stole. *Japanese.* 18th century. Blue silk, ornamented with scroll work in colors.

No-Kyogen Robe. *Japanese.* Early 18th century. Flower cart pattern, brocaded in many colors. Age, 200 years.

Turkish Jacket. Embroidered in gold. Worn in the royal harem, Cairo. Presented by Mrs. A. A. Sprague.

Scutari Velvet. 16th century. Blue, yellow and crimson border. Centre conventional design in green.

Scutari Velvet. 16th century.

Scutari Velvet Hanging. Fringe on three sides.

Velvet. *European.* 17th century. Crimson and gold brocade.

Embroideries. Ecclesiastical. *Spanish.* Conventional designs in silk floss and gold thread on silver tapestry cloth. Seven pieces :

Three Vestments.	16th century.
One Chasuble	17th century.
One Cope.	17th century.
One Banner.	17th century.
One Band	17th century.

Vestment or Robe. *Spanish.* Sprays of flowers in twisted silk. Borders heavily worked in gold thread.

Embroidery. *Spanish.* (Granada). 14th century. White linen embroidered with crimson and green silk.

Band or Orphrey. *Spanish.* 16th century. Ecclesiastical. Embroidered floral design.

Priest's Robe. *Spanish.* White silk, embroidered in colors. Presented by Mrs. E. H. Stickney.

Priest's Robe. *Spanish renaissance.*

Chalice Veil. *Spanish.* Early 16th century. Presented by H. Deakin.

Priest's Robe. *Spanish.* 16th century.

A-jour Band. *Spanish.* 16th century. White linen embroidered with crimson silk.

Priest's Robe. *Spanish.* 17th century.

Priest's Robe. *Spanish.* Early 18th century.

Ecclesiastical Banner. *Spanish.* 18th century.

Priest's Robe. *Spanish.* Early 18th century.

Church Banner. *Spanish.* 18th century.

Chalice Veil. *Spanish.* Late 18th century. Presented by Mrs. C. B. Farwell.

Band or Orphrey. Ecclesiastical. Embroidered figures of saints.

Collection of Brocades and Laces. *Italian.* 13th to 18th century. 713 pieces. Presented by Martin A. Ryerson.

Collection of Italian Brocades. Green brocade with gold and silver designs, *Venetian*, 14th century. Crimson brocade with gold and color designs, *Venetian*, 17th century. Cloth of gold brocade, *Venetian*, 14th century. Presented by Charles L. Hutchinson.

Priest's Chasuble. *Florentine.* Polychrome velvet. 15th century. Presented by Martin A. Ryerson.

Table Cover. *Italian.* 15th century. Brocatello with border of appliqué and embroidery.

Velvet Hangings. *Genoese.* 15th century. Color, the rare ruby called "pigeon blood."

Green Brocade. *Italian.* Beginning of the 15th century. Called "eyes of the tiger." Only a few pieces remaining, which belong to museums in Europe.

Embroidered Velvet. *Italian.* Beginning of the 15th century, Genoa. Very rare. Red embroidered in blue.

Yellow Brocade with Silver. *Italian.* Beginning of 16th century.

Processional Banner. 16th century. Presented by Martin A. Ryerson.

Green Brocade. *Italian.* End of 16th century. Venice. Lady's dress.

Portiére of Crimson Velvet. *Italian.* 17th century. Genoa. Family coat of arms embroidered in the centre, border in appliqué.

Cope or Mantle. *Italian,* 18th century. Venice. Embroidered in silver and silk floss. Belonging to the family of Sissler Morisino Bissello.

Embroidery. *Italian.* On white silk.

Ancient Embroidery. *Italian.* Two pieces.

Towel of Perugia. Rare and old. Decorated with the Lion of Perugia. This work now a lost art. Secured from a monk.

Chalice Veil. *Italian.* 17th century. Presented by H. Deakin.

Embroidery. *Italian.* Part of a head-dress. Presented by Mrs. A. M. H. Ellis.

Ecclesiastical Vestment. Maniple, consisting of three pieces. *Italian.* Presented by Judge and Mrs. Lambert Tree.

Ecclesiastical Banner. *Italian.* Antique. Carried in procession and kissed by the faithful. Presented by Judge and Mrs. Lambert Tree.

Ecclesiastical Vestment. *Italian.* Antique. Presented by Judge and Mrs. Lambert Tree.

Chasuble. *Italian.* Antique. Presented by Judge and Mrs. Lambert Tree.

Antependium or Altar Frontal. *Italian.* Antique. Presented by Judge and Mrs. Lambert Tree.

Chalice Veil. *Italian.* 17th century. White silk embroidered in colors. Presented by Mrs. John N. Jewett.

Velours de Géne. 17th century. Presented by Charles L. Hutchinson.

Embroidery. *Early French.* On canvas.

Embroidered Band. *French.* 16th century. White linen embroidered with blue silk.

Velvet. *French.* 16th century. The other half is in the Art Museum of Berlin.

Velvet Purse. *French.* 17th century. Embroidered in silver. Duplicate in South Kensington Museum, London. Presented by Mrs. John N. Jewett.

Altar Frontal or Panel. *French.* Embroidery, time of Francis I. Appliqué on "Valois" green velvet. It is interesting to note in this embroidery the "motif" which led to the style of Louis XIII.

Coat and Waistcoats. Formerly the property of Marshal Ney, 1769–1815. Coat of plum color velvet, embroidered. Waistcoats of white silk, embroidered. Presented by Mrs. T. B. Blackstone.

Pair Brocade Slippers. *English.* With silver buckles. Worn by Sybil Prout when presented at the court of Charles II of England. Presented by Mrs. S. I. Hurtt, of New York City.

Cavalier's Dress. 18th century. Brown velvet embroidered. White satin waistcoat.

Embroidered Robe. From *Manila*, Philippine Islands. Pineapple cloth, embroidered by natives. Five yards long. Exhibited at London Exposition, 1851. Presented by Mrs. J. W. Scott, Mrs. Geo. E. Adams. Mrs. Geo. Bass, Mrs. Chas. R. Crane, Mrs. John C. Coonley, Mrs. S. E. Gross, Mrs. Walter L. Peck and Mrs. Geo. Sturges.

Baptismal Mantle. Blue silk brocade, used in the family of Baron Prout, of England, from about the year 1670 to 1842. Presented by Mrs. S. I. Hurtt, New York.

Head-dress. *Holland.* In the shape of a small cap or bonnet, silver brocade. Presented by Miss Magda Heuermann.

Embroidered Record of German-Jewish Child. 145 years old.

Embroidered Scarf. Antique. Presented by Judge and Mrs. Lambert Tree.

Belt. Checkered red and white silk, narrow border, lozenge pattern in gold and silver. Middle panel bears date 1817.

Ashes of Roses Brocade. In red, cream and gold. Conventional plant forms in arabesque.

Embroidery. *Saracenic.* Three pieces. Presented by Mrs. J. Y. Scammon.

Embroidery. *Rhodes.* 17th century.

Chalice Veil. From the collection of the late Mrs. E. H. Stickney.

Four Oil Lunettes. Antique. Presented by Judge and Mrs. Lambert Tree.

Two Pieces Antique Embroidery. Figures on white satin. Framed. Presented by Prof. and Mrs. Wm. Gardiner Hale.

TASSELS.

Four Oriental Tassels. Presented by Mrs. J. N. Jewett.

One Tassel. Early 17th century. Presented by H. Deakin.

One Tassel. *Louis Seize.* Presented by Samuel B. Dean.

One Tassel. *Chinese.* Presented by Mrs. S. M. Nickerson.

Collection of Japanese Tassels. Presented by Mrs. Nickerson and Mr. Deakin.

Two Modern Tassels. (For comparison). Presented by Mrs. J. N. Jewett.

One Modern Tassel. Presented by Mrs. S. M. Nickerson.

One Tassel, *Old Spanish.*

Seven Pieces Gimps and Fringes. Presented by Mrs. J. N. Jewett and Mrs. S. M. Nickerson.

LACES.

Point d'Alençon. 15th century. Presented by Mrs. Charles Emerson, Concord, Mass.

Altar Frontal. *Assyrian.* 14th century. Made of flax with a bone needle. Largest specimen of early needle point lace extant.

Antependium or Altar Frontal. *Egyptian.* 12th century. Woven of flax.

Chalice Veil. *Spanish point.* Early 17th century. Two angels support the chalice under which is the inscription, "Holy to the Lamb."

Antique Lace. *Valenciennes.* Presented by Mrs. A. M. H. Ellis.

Lace. *Flemish.* 17th century. Presented by Mrs. H. O. Stone.

Darned Lace. *Italian.* 16th century. Presented by Mrs. E. E. Ayer.

Antique Lace. *Venetian.* 16th century. Rose point. Presented by Mrs. A. M. H. Ellis.

Rabato. *Venetian.* 17th century. Technical name of lace, "Punto tagliato a fogliami." The Rabato hung from the neck band.

Venetian Lace. 15th century. Gothic.

Lace. *Sicilian.* Two pieces. Presented by Mrs. J. Y. Scammon.

Flat Venetian Lace. 17th century. Presented by Mrs. J. Y. Scammon.

Early Venetian Lace. 16th century. Presented by Mrs. J. Y. Scammon.

Antique Pillow Lace. Presented by Mrs. A. M. H. Ellis.

Fragment of old English Thread Lace. Presented by Mrs. Alice Sterling Cornell.

English Lace. Old thread. Design of figures. Presented by Mrs. C. J. Blair.

Brussels Lace. 1680. Court ruffles and jabot formerly belonging to George IV.

Set of Court Lappels of Brussels Lace. 17th century. Presented by Mrs. C. B. Farwell.

Black Spanish Lace Mantilla. From *Chili.* Presented by Mrs. A. J. McBean.

A Collection of 235 Laces, bought from a family in Europe, which had been for generations making the collection.

SHOES.

Pair Wooden Shoes. *Turkish.* With silver ornaments.

Embroidered Shoes. *Persian.* 17th century. Silver heel pieces.

Pair Overshoes. *Kurdish.* 18th century. Crimson velvet, embroidered with gold and silver thread.

Pair Lady's Boots. *Kurdish.* 18th century.

METALS, JEWELRY, ETC.

Antique Cornelian Necklace. Found near *Luxor, Egypt.* 12th century. Presented by Mrs. S. M. Nickerson.

Necklace. *Egyptian.* End of 17th century. Presented by Mrs. S. M. Nickerson.

Necklace. *Abyssinian.* 14th century. Presented by Mrs. S. M. Nickerson.

Set of Wrought Iron Fixtures for a Marriage Chest. *Sicilian.* 15th century.

Belt of Silver. *Greek.* 16th century. Enamelled in green.

Belt and Clasps. *Persian.* 16th century. Clasps of silver gilt and seed pearls.

Turkish Breast Buckle. 16th century.

Oriental Bracelet. *Constantinople.* Gold. Presented by Mrs. J. N. Jewett.

Oriental Bracelet. *Constantinople.* Jeweled clasp. Presented by Mrs. J. N. Jewett.

Tobacco Box. *Turkish.* Antique. Presented by Mrs. A. J. McBean.

Silver Religious Emblem. *German.* End of 16th century. Presented by Judge and Mrs. Lambert Tree.

Archbishop's Crosier. 17th century. Silver repoussé.

Ecclesiastical Bell. *Russian.* Bronze, richly enamelled.

Religious Charm. *Indian.* Antique. Gold and enamel. Presented by Mrs. S. M. Nickerson.

Silver Anklet. *Indian.* Worn by women of India. Presented by Mrs. S. M. Nickerson.

Nose Ring. *Indian.* Gold, turquoise and pearls. Worn by women of India. Presented by Mrs. S. M. Nickerson.

Silver Chain. *Indian.* With pendant in silver and old enamel. Presented by Mrs. S. M. Nickerson.

Silver Toe-ring. *Indian.* Presented by Mrs. S. M. Nickerson.

Set of Toe-rings. *Indian.* Presented by Mrs. S. M. Nickerson.

Sanctuary Lamp. *French.* Period Louis XIV.

Pair of Eucharistic Candlesticks. *French.* 1550. Bronze.

Encensoir. *French.* Time of Louis XVI.

Snuff Box. Gold and enamel. Period of Louis XV.

Holy Water Cup. *Florentine.* End of 16th century. Style of Cellini. Background, gilt bronze. Figures of Virgin and Child, silver. Frame, carved wood. Presented by Mrs. J. Y. Scammon.

Roman Medal. Chapelle des Trois Fontaines. Presented by Mrs. J. Y. Scammon.

Roman Coin. Bronze. Gregorius IV. Pont. M. 827 A. D. Presented by Mrs. J. Y. Scammon.

Roman Coin. Bronze. Bishop Anicetus, 155 A. D. Presented by Mrs. J. Y. Scammon.

Mexican Idol. Gold. Presented by Mrs. J. Y. Scammon.

Medal. Alexander VIII. Cardinal. Presented by Mrs. J. Y. Scammon.

Bronze Lamp. *Naples.* Antique.

Ancient Copper Thurible or Encensoir. 14th century. Presented by Mrs. Samuel B. Dean, Boston.

Silver Koran Holder. 18th century. Presented by Dikran G. Kelekian.

Two Brass Coffee Cup Holders. 18th century. Presented by Dikran G. Kelekian.

Silver Coffee Cup Holder. Presented by Dikran G. Kelekian.

Pearl Studded Belt Buckle. Green stone in centre of each section.

Japanese Rosary. Presented by Mrs. S. M. Nickerson.

Gold Head Dress. *Holland.* Antique. Worn in province of Friesland.

FANS.

Fan. *French.* 18th century. Carved ivory, inlaid with gold.

Fourteen Fans. *French and English.* 18th century and early part of the 19th century.

Fan. *English.* 18th century. Carved ivory; painting believed to be by Sir Joshua Reynolds.

Painted Fan. Pearl and gold sticks. Presented by Mrs. M. B. Sullivan.

Shell Fan. 17th century. Used by favorite wife of Mahomet Ali. Presented by Mrs. H. O. Stone.

POTTERY.

Sucrier. *Persian faience.* 15th century.

Plate. *Spanish.* 17th century. Talavera ware.

Plaque, Spanish Pottery. Presented by Mrs. S. M. Nickerson.

Bowl. *Spanish.* Rice grain border. Presented by Mrs. S. M. Nickerson.

Dish. *Spanish.* Blue and white. Presented by Mrs. S. M. Nickerson.

Blue Jar. *Spanish.* 17th century. Talavera ware. Arms of the Bishop of Toledo. Presented by Mrs. F. H. Gardiner.

Badge, white jade. Flat circular, carved, in open work. *Chinese.* Presented by Mrs. S. M. Nickerson.

Badge, white jade. Flat, oval, carved in open work. *Chinese.* Presented by Mrs. S. M. Nickerson.

Carved Vase. *Chinese.* Antique jade. Presented by Mrs. S. M. Nickerson.

Chinese jade hairpin. Presented by Mrs. S. M. Nickerson.

Chinese Vase. Porcelain, light green, decorated under enamel with chiselled garland in relief, called Yao-lo.

Jade cup. Small. Presented by Mrs. S. M. Nickerson.

Bowl and Stand. *Chinese.* Presented by Mrs. Chauncey J. Blair.

Porcelain Bowl and Cover. *Japanese.* Hizen ware, 1780. Presented by Mrs. Theodore Thomas.

Two old Delft Plaques. Presented by Mrs. S. M. Nickerson.

Old Delft Plaque. Presented by Samuel B. Dean, Boston.

Mandarin Jar and Cover. *Chinese.* Of soft paste. Period of Yung Ching. Decorated in various colored enamels, with border of painted wreaths of flowers and other ornamentations. Date, 1723. Presented by Mrs. Chauncey J. Blair.

FURNITURE.

Two Ecclesiastical Chairs. *Spanish.* Late Gothic in style.

Cabinet. *Spanish.* 16th century. Exterior ornamented with gilded ironwork, inlaid with ivory within and without.

Archbishop's Sedan Chair. *Spanish.* 17th century. Presented by Mrs. Blackstone, Mrs. Yerkes, Mrs. Watkins, Mrs. Porter, Mrs. Ludington, Mrs. Nickerson, Mr. Martin A. Ryerson, Mr. Charles L. Hutchinson and the Society of the Antiquarians.

Two Lacquer Panels. *Japanese.* Presented by Charles L. Hutchinson.

Gold Lacquer Writing Box. Antique. *Japanese.* Presented by Mrs. W. W. Kimball.

Nashiji Gold Lacquer Rice Box. Early 17th century, belonging to the family of Daimyo Saiki, whose crest is carved in brass work on cover. Presented by Mrs. W. W. Kimball.

Japanese Woman's Toilet Set, Mirror and Stand. Metal and gold lacquer on gold Nashiji ground. 18 Japanese hairpins and 12 antique Japanese combs. Presented by Mrs. S. M. Nickerson.

Roman Doorway. *Italian.* Renaissance. 16th century. Carved wood, gilded.

Wedding Coffer. *Florentine.* Carved, gilt with painted panels. Presented by R. Hall McCormick.

Old Carved Wooden Chest. *French.* Presented by Marshall Baxter.

Cabinet. 16th century. With carved panels in low relief. Simple massiveness a chief characteristic.

Marquetry Table. Early 17th century. Presented by Mr. and Mrs. Archibald Freer.

Marquetry Cabinet. Early 17th century. Presented by Mr. and Mrs. Archibald Freer.

MUSICAL INSTRUMENTS.

Piano. Manufactured in Boston by John Osborn, 1822 or 1823. One of the first made in America. Presented by W. E. Clark.

Piano. Manufactured in London by Astor and Horwood, between 1783 and 1793. Presented by Mrs. Wm. J. Chalmers.

Mandolin. *Italian*, 1768.

Woo com. *Chinese.* Four stringed instrument.

Gekkin. New.

Biwa. (Daimyos).

Koto. (Daimyos).
Koto. (Daimyos).
Samisen.
Kokin and bow.
Shou.
Two Taikos. (Drums).
Small Koto.
Flute. (Shakahachi).
Pair "Dora" Cymbals.
Gekkin. New.
Japanese Music. Presented by H. Deakin.

VARIOUS.

Leather Book Cover and Manuscript Book. 18th century.

Leather Book Cover. 18th century. Embroidered with silver thread. Presented by D. G. Kelekian, Constantinople.

Koran. Antique. Presented by Mrs. H. O. Stone.

Two Pages from Missals. Presented by Judge and Mrs. Lambert Tree.

Suit of Armor. *Japanese.* Armor probably 200 years old, belonging to a Damio. Presented by Mrs. J. M. Walker.

Suit of Japanese Armor. Presented by Mrs. Charles B. Pope.

Small Piece of Papyrus. Presented by Mrs. S. M. Nickerson.

Mummy Wrapping. *Egyptian.* Presented by Mrs. S. M. Nickerson.

Chinese Mandarin's Bag. For snuff or perfume. Presented by Mrs. S. M. Nickerson.

Pokal or Drinking-Horn. Representing "Matthew the Just," King of Hungary, in the act of receiving the palm from his queen after his defeat of the Bohemian Knight, Hollnbar, about the middle of the 15th century. South German work of the 16th century. Presented by Mr. and Mrs. Archibald Freer.

MUSICAL INSTRUMENTS.

LENT BY MISS ALICE E. GETTY.

(In Four Cases in Room 29).

1-14. Instruments of Percussion.

1. A pair of Italian castanets.
2. A pair of Spanish castanets.
3. A pair of rude castanets with "jingles," from India.
4. Rattles or castanets with "jingles," from Mt. Aboe, India.
5. Tom-tom, from Morocco. Body of terra-cotta. Head missing.
6. Tom-tom, from Thibet. The upper parts of two human skulls, attached crown to crown. Parchment heads.
7. Drum, used by natives of India. Body of wood, shaped like a slender barrel.
8. Drum, of the class called bayhas, from India. A small kettle drum, resembling the m'ridang.
9. Budbudika, from India. A small hand drum. The body tapers slightly from each head to the middle.
10. (Gabana Stenga?). A large kettle drum with very short body, open at one end. Used in temple service. From Johore, Malay Peninsula.
11. Drum, used by Malays and Chinese in marriage ceremonies and other festivals. It has a straight handle projecting from the side, and resembles a banjo in general form though it has two heads. From Perak, Straits Settlement.
12. (Katabang Kriang?). Drum, used by the Dyaks of Borneo at marriage festivals. Body of dark wood, with rude incised ornamentation. Long and slender, tapering from heads to middle. Loop handle at waist.
13. Harmonicon (African?). Wooden bars resting on strings stretched across the concavity of a turtle shell. For striking the bars there is a baton decorated with beads and shells.
14. Harmonicon, Japanese. A set of eight small bells, arranged within a bell-shaped lacquer receptacle. Carved baton.

15-32. Wind Instruments.

15. Alpine Horn. Wood bound with wooden strap. Conical bore with spreading mouth bent to one side. Length, 95 inches.
16. Ethiopian Horn. Made of an elephant's tusk.
17. Thibetan Horn. Human bone with brass bands and iron rings.
18. Sank-hu. Hindu prayer horn, made of a conch shell. See 102.
19. Thibetan Horn, brass. Conical, straight and slender, Used in the Himalayas. Length, 66 inches.
20. Trumpet, from Nepaul, brass, S shaped. Used as a signal horn in Central and Southern India, and called s'ringa, noursing, kahalay or kombu.
21. Syrinx or Pan's pipes.
22. Khan from Siam. An instrument outwardly resembling a gigantic syrinx, with seven pipes of natural cane bound upon a similar syrinx, so that the corresponding pipes coincide. Not played by moving the mouth along the ends of the pipes. The pipes are all reeded and all pass through a hollow cylinder of wood with a small orifice at one end through which the player blows and inhales. The flow of air through each pipe is controlled by means of a small finger hole. Length, about 7 feet.
23. Shepherd flute, Syrian. Natural cane, with barbarous incised decoration. Colored brown.
24. Shepherd flute, Syrian. Natural cane. Bound with brass rings.
25. Double pipe, of cane, with four little plugs or reeds attached by strings.
26. Small flute, of cane.
27. Whistle, or flute-à-bec. Cane.
28. Bind, pungi or jinagovi. A reed instrument, used by serpent-charmers and jugglers in India, composed of two cane pipes and a dummy laid side by side, with the reeded ends inserted in the bottom of a bottle shaped gourd. The gourd is gilded and decorated with beaded curves of different colors.
29. Another bind, larger and without the dummy pipe.
30. Nagasara. A reed instrument with wooden stem of conical bore. Mouth-piece and bell of brass. Burmese.
31. Mukavina. A small nagasara. Burmese. See 30.

32. Sheng or skeng (pronounced shung). A Chinese instrument, consisting of a circle of seventeen pipes with free reeds, and four dummy pipes, with the reeds inside a gourd through the bottle neck of which the player blows or inhales. The forerunner of the accordion, concertina and other hand instruments from which the American cabinet organ has been evolved.

33-68. Stringed Instruments, Played by Picking or Twanging.

33. Kissar—an African lyre. Frame in the form of an isosceles triangle, with the odd angle very acute. The apex of this angle is attached to the edge of a half gourd, with the including sides stretching across the concavity to the opposite edge and about twice as far beyond. The half gourd, serving as a resonator, is provided with a parchment head, which passes over that part of the frame included between the edges of the gourd.

34. Lyre, from New Caledonia. The resonator is a half gourd with a parchment head. In the place of a frame there is an arched front bar, supported at the middle by a single long, straight, sharp pointed horn—of the African antelope —called oryx or gemsbok. More than one-fourth of this horn, at the butt, lies mainly under the parchment head, across the gourd. This lyre has three bridges, one carrying six strings, and each of the others five. Fine geometric ornament on gourd—like rose lathe work.

35. Another New Caledonia lyre. Straight front bar supported by two oryx horns curving outward. Gourd rudely decorated with a tortoise and two serpents, lightly incised.

36. Malagasy (Madagascar) Lyre. The resonator is a human skull with the posterior part removed and the opening covered with parchment. The front bar and the sides of the frame are slender sticks of wood.

37. Harp, Ethiopian, primitive, with five strings. The frame has no pillar or forearm—only the neck and hollow back or base. The latter has a parchment top or front.

38. Harp, Burmese, with thirteen strings. Similar in form to 37, but well made, and well finished in black and gold. Formerly in possession of a Burmese princess.

39. Tesando, from Java. A piece of bamboo of large diameter with 20 wire strings stretched from end to end. Tuning peg for each one. This instrument is accompanied by a large palm leaf hood. If intended for use with the instrument, it might possibly serve as a resonator.

40. Muggai sitar or vina. An instrument resembling the Siamese ta'khay. Crocodile body of rich, red wood, polished, with three strings running from head to tail over seven bridges resting on back. The under side has a deep groove running lengthwise in the middle. From Chittagong-Mingoa, India.

41. Kraûs, kuciapi or kriciapi? A rude form of the Japanese koto (103), played by Dyak women of Borneo. Body of hard, dark wood, about three feet long and a foot wide, arched from side to side. Fourteen strings with a separate movable bridge for each. The tuning pegs have square iron heads. A wrench to turn them with accompanies the instrument. See 103 *et seq.*

42. Gambuch mai mai maker? Used as a banjo in Tringany, Straits Settlement, Malay Peninsula. Body shaped like a hollow half pear, with parchment over the open side. Six strings, no frets, sound holes in back.

43. Sou-hsien or san-hsien. A Chinese double-headed banjo with three strings. Heads of snake skin.

44. Tamburi, of Northern India. Used for accompaniments. Like the sitar in general form, but has only four strings and no frets.

45. Sitar or sundari, small, from Northern India. Body of ostrich-egg shell, nearly half cut away on one side. The opening is covered by an extension of the upper side of the neck, which is of polished red wood, inlaid with ivory. This sitar has five strings of full length and two short ones.

46. Sitar or sundari, large. Instruments of this class are more popular than any other in India, though less used in the Southern districts than in the Deccan and farther north. The body of this specimen is a gourd nearly half sliced off in the direction of the stem. It is joined to a neck of dark wood in the same manner as 45. Strings and frets also as in 45.

47. Tâûs, esrar or mohur, with peacock-shaped resonance body. A variety of sitar or vina with movable frets. It has four regular strings above the bridge and twelve sympathetic strings passing through the bridge. Not much used except by nautch musicians in Upper India.

48. Trapon or trapore? A modification of the large sitar. (See 46). The body is made from a large gourd, and the resonance is reinforced by two smaller gourds under the neck.

49. Vina of Southern India. Body and neck of dark wood, artistically inlaid with ivory. Under the neck is a large gourd, to reinforce the resonance. The head is finished with a carved dragon head. Four regular strings pass over twenty-four frets of brass wire, the ends of which are supported on two ridges running the length of the neck. These strings, after leaving the frets, pass over a very high bridge, which also carries over each rounded end three sympathetic strings.

50. Bin or vina, of Northern India, called the Indian lyre. A neck, apparently of bamboo, resting on two large gourds, and supporting twenty-two solid, bridge-like frets over which five strings are stretched. The bottom of each fret is imbedded in a lump of wax or cement. With this exception every part of the instrument is highly finished and decorated in gold and colors.

51. Lute, Turkish. Split-pear-shaped body with long, slender neck. The frets are simply of fine wire coiled around the neck. The face is inlaid with mother of pearl and tortoise shell. The back is richly decorated with a vine pattern.

52. Lute, Turkish or Greek. Similar to 51, but comparatively broad and short. Neck faced with ivory with incised vine pattern decoration. Belly plain, except for an irregular slab of tortoise shell, applied, and some elaborate and graceful fret-work in a large disk of translucent white horn over the sound hold.

53. Chittarone, miniature. The chittarone, an Italian bass lute, was one of the modifications of the ordinary lute designed to overcome the inherent weakness which finally caused that instrument to give place to the guitar and the mandolin. The lute was played by twanging the strings with the fingers.

54. Lute, from Afghanistan. Body in two lobes, with parchment belly in form of figure 8. Decorated with colored lithographic portraits, applied, and a border in colors, imitating inlaid metal work. One of the portraits represents a Czar of Russia.

55. Mandolin, Roman. Date 1700. Six strings. Tortoise shell plectrum (pick). See 99.

56. Miniature mandolin, Italian.

57. Bandurria. A Spanish instrument of the mandolin type.

58. Sarabath or sarbutte, from Madura, India. An instrument of the guitar or mandolin class, but peculiar in shape. The body, of rich, dark-red wood is nearly cylindrical (outside) and very deep in proportion to its diameter—a block hollowed out in a form very different from the exterior, and very complicated. The neck springs from the body like a solid bracket. The belly is of parchment. There are six strings with tuning pegs, and seven frets.

59. Guitar. XVI century.

60. Primitive mandolin, guitar or violin. Hindu. Small and old, shallow body of irregular shape, with round wooden back and painted parchment belly. Two strings.

61. P'i-p'a or phi-pe, Chinese. Called balloon-guitar by the English, the body resembling a vertical segment of a balloon. Has four strings and a bow, though generally played with a plectrum. See 106.

62. Yueh-ch'in or Juch-chin, Chinese. In English, moon-guitar, from the form of the body—a hollow circular disk. Except in this respect, and the extreme shortness of the neck, it resembles No. 61.

(For other stringed instruments played by picking or twanging see 103 *et seq.*)

63-96. Stringed Instruments Played by Friction.

63. "Ancorore." An instrument on the principle of the "cornstalk fiddle." A joint of bamboo with a slip of the hard surface lifted from the body, except at the ends, to serve as a string. A sound hole is cut in the side of the bamboo. A similar contrivance is also used as a pillow by natives of Nias, an island west of Sumatra.

64. Barbarous violin, with one string. Rude neck—simply a natural stick with the bark removed. No tuning peg. Body like a miniature drum.

65. Primitive violin, Thibetan. Long neck and comparatively small split-pear-shaped body, expanding again where it joins the neck. High bridge and five strings.

66. Kemângeh, with two strings and bow. A primitive Arabian violin, cocoanut shell body with an opening, about ⅔ of the diameter covered with parchment. Bamboo neck, with an iron rod passing through it and the body and protruding at both ends—as in 72. See 82.

67. Barbarous violin, with one string. An open half gourd attached by its outside to the side of a tapering stick of hard wood neatly rounded as in a lathe. A very large tuning peg in the butt end of the stick.

68. Barbarous violin, from the first cataract of the Nile. Long box body with belly of coarse skin. Rude bamboo neck. Three strings running over a high bridge.

69. Rabôb, with bow. An instrument of the violin class resembling the sârangi (86), common in India and most Mohammedan countries. It has from four to six gut strings and a variable number of sympathetic strings of wire in the side. Usually played with a plectrum rather than a bow. Body of wood with parchment belly.

70. Old violin, from Agra, India. Four strings.

71. Barbarous violin, Ethiopian. Hemispherical body with parchment belly. One string.

72. Barbarous violin, from second cataract of the Nile. Two strings and bow. Body a shallow trapezoidal box with belly of thick skin and back entirely open. An iron rod issues from the neck (a piece of bamboo), passes through the body and continues beyond about the length of the body. See 66 and 82.

73. Violin, Algerian. Elongated split-pear-shaped body with horn or tortoise-shell back, and parchment belly ornamentally painted. Bow painted like belly. Two strings. Plectrum of tortoise shell.

74. Rebab, with bow, from Morocco. Body with round wooden back and parchment belly. The neck is practically an extension of the body, but it has a wooden front with a rudely ornamented sound hole. Two strings. (The rebab and the Kemângeh (66) are mentioned by Persian writers of the XVI century.

75. Primitive violin, with two strings, from Morocco. Small hemispherical body with painted parchment belly. Bamboo neck.

76. Primitive violin (rabana from Java), with two strings and bow. It resembles the Siamese saw-tai. The body is half of a pear-shaped gourd, with a parchment belly. The neck extends through and much beyond the body. The exposed parts of the neck and its continuation are accurately rounded, as in a lathe and ornamented by swells and conical groups of narrow bands. The tuning pegs finished in the same manner, are unusually long and slender.

77. Primitive violin, with two strings and bow. Body, half of a pear-shaped gourd with belly of thin wood. Neck, like a walking cane, passes through the body. Sound hole on back.

78. Primitive violin (kado kawang?), used by natives of Borneo and Sumatra. Slender body and neck of same dark wood. Two strings and bow.

79. Saw-chine. A Chinese fiddle with two strings and a bow. The string of the bow is kept between the fiddle strings in playing—a practice which also prevails in the bowing of the hu ch'in, which differs from the saw-chine in having four strings tuned in pairs. The body of this saw-chine is a piece of bamboo of wide bore, with one end open and the other covered with snake skin. The neck, a slender stick, passes through the body transversely.

80. Another saw-chine, with bow.

81. Another, with bow. Neck elaborately notched, and belly of parchment. See 109.

82. Punjab violin, with bow and two strings. Body half of a cocoanut shell with parchment belly. Neck of bamboo. A rod projecting from the bamboo passes through the body. See 66 and 72.

83. Turkish violin, with three strings. Short neck and split-pear-shaped body.

84. Maltese violin, with five strings and bow. Split-pear-shaped body with neck at butt end—divided in two sections by deep concavities in the sides, slanting inwards from the back till the curved edges meet in the middle of the front. The section farthest from the neck, which is comparatively small, is covered with parchment. An expansion of the neck, supporting the bridge, crosses the middle of the other section. Otherwise that part is left open.

85. Sârinda, with bow. An instrument of the violin class popular with the lower classes in Bengal. Body like that of 84, but less graceful. Bridge near the free end of the body. Three gut strings for bowing on, and numerous sympathetic strings of wire.

86. Sârangi. An East Indian violin. Body cut off square at the free end. Back rounded. Sides straight, except at the middle, where they curve inward and forward, giving the parchment belly the appearance of a vertical section of an hour glass. Neck about two-thirds the size of the body in

each dimension. Four strings for bowing on, and eleven sympathetic strings.

87. Sârangi. The left side of the body is nearly straight and the curvature on the right is much less marked than in 86. Twenty-four sympathetic strings.

88. Sârangi. Similar to 86, but not so well finished. Twenty-two sympathetic strings.

89. Primitive violin, French. Generally like 90, but with five strings and more tapering body. Well finished in marquetry.

90. Old Norwegian violin. Long, narrow rectangular box of unpainted wood, with carved head. Four strings, including a short one coming through a hole in the belly. The long string on the opposite side passes over frets.

91. Another, with but one string, twenty-six frets and a scale marked alongside with ink.

92. Old Norwegian violin of modern form, with bow.

93. Viola d'Amore, Italian. XVI century. Five strings for bowing on and five sympathetic strings issuing from the same peg box, but passing under the finger board and through the bridge. On the edge is a Latin inscription, which may be translated as follows: "When I was alive I was in the forest and silent. Now that I am cut down and dead, I sing sweetly." The back is decorated in monochrome with a group of angels, a group of cherubs and a moonlight landscape.

94. Pochette, Italian. A kit or pocket fiddle formerly used by dancing masters.

95. Pochette, French, in a walking cane.

96. Vielle. An old French hurdy-gurdy, played by turning a rosined wheel against strings. The strings are stopped by keys instead of the fingers. There are three strings acted upon by the wheel, and sympathetic strings on each side of the box in which they are enclosed. The name vielle was originally applied to instruments of the viol type.

97-109. Instruments of Various Classes.

97. Bamboo jewsharp.

98. Siamese jewsharp. A small strip of sheet brass slitted finely to form a tongue, which lies flat and almost invisible in the plane of the strip. A small wooden plectrum is attached by a string.

99. Mandolin, Florentine, 1560. See 101 and 55 *et seq.*

100. Marimba or izambilo. A Zulu harmonicon with eleven wide and thick bars of a dark wood called intzari. The shell of a "Kaffir orange" is attached to the back of each bar as a resonator by native gum. The ends of the bars rest on cords stretched from side to side of a large yoke. The cords are made of the intestines of the aulacodus or cane rat. Two drum sticks accompany the instrument. See 13 *st seq.*

101. Mexican mandolin. The back of the body is an armadillo shell. The belly is of wood stained red. There are ten strings arranged in pairs and ten frets. See 55 *et seq.*

102. Large conch, with metal mouthpiece. See 18.

103. Koto, Japanese. Body a shallow oblong box, top and bottom slightly arched upwards from end to end, and the top more strongly so from side to side. Length, 75 inches; width, 10 inches at one end and 9¼ at the other. On the broader end there is much inlaid work and marquetry surrounding a sunken plate of engraved brass. The other end is partly inlaid with tortoise shell, bounded inwardly by the outline of two ornamental leaves cut in the wood. The leaves are edged with ivory and veined with black lacquer. The sides are of dark wood inlaid with a landscape effect in black lacquer.

This instrument has thirteen strings of waxed silk, with a movable bridge for each. There are no tuning pegs, and no sound holes in the belly of the instrument. Three ivory plectra accompany the instrument. They are like large finger nails with leather rings to hold them to the fingers of the player.

104. Koto, Japanese. Smaller than 103, and without decoration. Elevated on four small feet. There is a narrow strip of brown or brick-red lacquer near each end. Otherwise the whole body is lacquered in plain black. The thirteen strings are stretched between pegs. The pegs at one end are used for tuning by means of a wrench which accompanies the instrument. Each string has also a movable bridge. See 41.

105. Yakuma. An instrument resembling in form the koto (103, 104), but rudely constructed and having only two strings and one bridge. Made by splitting a piece of bamboo and attaching one of the halves by its edges to a flat board for a back or bottom. Two sound holes in the back. On the front is a crooked row of ivory pegs of

various sizes. By way of plectra there is a hollow cylinder of ivory, three or four inches long, and a shorter piece beveled at both ends—to be worn on the finger.

106. P'i-p'a or phi-pe, a Chinese instrument allied to the Japanese bi-wa. Called "balloon-guitar" in English, the body having the form of a vertical segment of a balloon. Has four strings and fourteen frets. The back, slightly arched is finished in lacquer, with floral ornamentation on a rich reddish-brown ground. No sound holes. See 61.

107. Yueh-ch'in or juch-chin, called in English "moon-guitar," the body being circular. Four strings in pairs and eight frets. No sound holes. See 62.

108. A modification of 107. Body octagonal instead of circular. Twelve frets.

109. Ta-king. A variation of the Chinese saw-chine. Body made of more than half a cocoanut shell. Flat wooden belly. Sound hole on back, with carved open-work (mutilated). See 79 *et seq.*

110. Lute, like 54, without the color decoration. Body of plain fine-grained wood.

For other musical instruments see page 107.

METAL WORK.

PRESENTED BY MARTIN A. RYERSON AND CHARLES L. HUTCHINSON.

Rooms 29 and 33.

(See also pages 87, 92, 94, 95, 104 and 136).

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1. **Armor.** Electrotype copy of a complete suit of nineteen pieces, silvered and oxidized. The original is in the Musée d'Artillerie, Paris. Richly embossed and chased with figures and arabesques. North Italian, XVI century.
2. **Armor,** made for Henry II of France. Electrotype copy, silvered and oxidized, consisting of armlet gorget, breast and back plates, cuisses, pauldrons, rere-braces, cam braces, gauntlets, jambs, sollerets, and shield. The suit is embossed with scenes from the latter part of the life of Pompey, with allegorical figures of Victory and Power and mythological subjects. The original is in the Musée des Souverains, in the Louvre. French, XVI century.
3. The shield, pear-shaped, belonging to the above armor is repoussé and chased, the centre showing an attack on a fortified place. H. 24 in., W. 17½ in.
4. **Trophy of Arms,** comprising silvered and oxidized electrotype copies of the following pieces:

   a. Helmet of Francis I of France, with cheek pieces, in the Musée d'Artillerie, Paris. Ornamented in repoussé with scroll-work thickly interspersed with fauns, grotesque figures, birds and reptiles. The crest is surmounted by a dragon with extended wings, and finished in front with a winged female figure. Italian, XVI century.

   b. A pair of halberds. Figure with shield on stem, with one arm extending on blade. Blade engraved and chased. Length of pike-head 27½ in., depth of axe, 12 in.

   c. A pair of halberd or spear heads, plain. Length, 24¾ in., width, 8¼ in.

d. Pageant shield, elliptical with four deep scroll indentations. Repoussé and chased with five medallions among masks, figures and armor. The central medallion represents an assault upon a castle by mounted troops. Each of the other four contains a single figure. Border of strap work. Length, 26½ in., width, 19 in.

e. Sword of rapier type, with blade 46 in. long. Basket hilt (cup guard), with long, straight quillons and knuckle bow or finger guard. Spanish, late XVI century.

f. Sword with thin, narrow blade, 33½ in. long. Sides curved from edge to edge. Hilt with straight cross guard, elaborately decorated with masks, grotesque figures and flowers in relief, partly gilt.

g. A pair of pole axes. Chased in very low relief. Arms of Austria in central medallion. Width of blade 14 5-8 in., depth, including socket, 6¾ in.

5. **Trophy of Arms.** Silvered and oxidized, electrotype copies of fifteen pieces, including twelve from the suit of plate armor in the Musée d'Artillerie, Paris, known as the *Armure aux Lions* said to have been made for Francis I of France. Repoussé and chased, with decorations in which a lion's head is often repeated. Italian, XVI century.

a. Helmet, in the form of a lion's head, without vizor or cheek pieces.

b. Breast plate.

c. Two pauldrons or shoulder pieces.

d. Two rere-braces (*arrière bras*)—guards for the upper arm.

e. Two cubitières—elbow pieces.

f. Two vambraces (*avant-bras*)—guards for the forearm.

g. Two gauntlets.

The three pieces not belonging to the above suit are:

h. Ceremonial mace.

i. Two halberd or spear heads. Originals in the imperial arsenal of Tsarkoë Selo, Russia. Ornamented in open work with flowers, trophies, and armed men. A solid stem runs lengthwise through the middle of the blade, with a figure of Hercules on each side. Russian, XVII century. Length, 20 in., width, 6 in.

6. **Door nails,** old Spanish, 23.

7. Door nails, French renaissance, 26.
8. " " French Gothic, 27.
9. Door ornaments—4.
10. Knocker.
11. Knockers, old Spanish, large, 3.
12-29. Sword guards, wrought iron, Japanese—all chiseled and all showing pierced work except No. 25. (In case 11).
12. By Hompo, signed. Style resembles that of Nobuiye, a great artist of the XVI century. Serpent twining about in a circle.
13. By Kinai, not signed. XVII century. Arabesque decoration with three orchid blossoms.
14. Decoration of rice stalks with two grasshoppers.
15. Climbing plant.
16. Phœnix or Hô-ô. Emblem of royalty.
17. Shell decoration—natural.
18. Autumn flowers and crickets.
19. By unknown artist. XVII century. Sprays of morning-glory.
20. By Masanaga of Yeddo. Signed. XVII century. Storks flying.
21. By Naoshige. Signed. XVII century. Chiseled carp in arabesque design.
22. By Miochien Yoshikisa, armorer, province of Yechizen. Signed. XVII century. Two phœnixes flying.
23. By Masatika of Yeddo. Early XVIII century. A branch of the momiji tree, with leaves colored in gold.
24. By the same. Signed. Cherry blossoms tinted with gold.
25. By Kiyotsugu, pupil of Gato Seijo. Signed. XVIII century. Arabesque decoration with two oval medallions, large chiseled cherry blossoms and other flowers, colored in light gold.
26. By Sokuma Yoshodide, of Jeddo. Signed. XVIII century. A flock of geese.
27. By Kuanju, of Yeddo. Signed. XVIII century. A circular branch of bamboo.
28. By Suruga Takuti, of the province of Inaba. Signed. XVIII century. Bamboo decoration.
29. Unsigned. Yeddo. XVIII century. Carnations, conventionalized.

There are other Japanese sword guards, and swords as well, in the Nickerson collection, case 8. See p.

30. Dragon in wrought iron, made flexible by numerous joints. By Miochin Menefusa. XVII century. (Miochin is the name of a family of armorers celebrated in Japan). Length, 15 in. (Case 6).

31. **Nest of bronze weights** (old Spanish?) ten in number. Decorated with raised horizontal bands and stamped geometrical figures. Ornamental handle and clasp at top. (Case 34).

32. **Cruet,** like a Persian aftaba. Gilt bronze chiseled. Buddhistic style. Slender handle forming a large, graceful curve. The foot is composed of a circlet of flat leaves resting on their points. Japanese, XVII century. See 38. (Case 34).

33. **Small flower-pot,** on a stand with four feet. An inverted hollow cone of bronze, very flaring, enclosing an upright hollow cylinder, with the lower edge joined to the sloping inside of the cone, about half way down. Arabesque decoration in relief. Signed on the bottom by To-un, one of the three great Japanese bronze workers of the XIX century. (Case 34).

34. **Cut-flower holder** of cast bronze. Cylinder with spherical expansion around the middle. Lustrous dark finish with red spots. Japanese, XVII century. Height, 7½ in., diam. 3 in. (Case 34).

35. **Amphora** of cast bronze, Japanese. Ornamented in high relief with twenty crabs cast solid with the vase, about 1873. Designed by Hogetsusai Ichibee, of Tokio, "proprietor of fishing boats." Height, 21 in.

36-38 **Pewter vessels,** cast in metal moulds designed, cut and engraved by Jules Brateau. (Case 34).

36. Ewer and tray, with elaborate allegorical decorations in relief. Extreme height of ewer 13 5-6 in., diameter, without handle, 4¼ in., diameter of tray, 16¾ in.

37. Porringer and tray. The decoration of the lid is in five panels, symbolizing the principal rivers of France. A central group in the round represents the abduction of a nymph. Of the low reliefs on the borders of the tray one part was borrowed from Clodion. The centre is from a coin of the time of Clodion. (XVIII century). Height of porringer with cover, 5⅜ in., diameter, 6 9-16 in. Two broad flat handles project horizontally from the rim about 2¾ in. The tray is 9¾ inches in diameter.

38. Coffee pot and tray, decorated in Persian style, with the coffee plant conventionally represented. Pierced floral border on tray. In form the pot resembles the Persian aftaba. (See 32). The handle is wound around with bamboo. Height of pot 10 7-16 in. Width, including handle and spout, 7 5-8 in. Diameter of tray, 11 in.

MEDALS AND PLAQUETTES.

(MOSTLY ELECTROTYPE COPIES).

PRESENTED BY MARTIN A. RYERSON AND CHARLES L. HUTCHINSON.

Roty, Louis Oscar—Paris. Born in Paris. Pupil of Dumont and Ponscarme. Medals of Salon 1873, 1882, 1885. Prix de Rome, 1875. Grand Prix, E. U., 1900. Membre de l'Institut, 1888. Officier Légion d'Honneur, 1889.

39. Struck plaquette, silvered bronze, 2 5-16 in. x 1 11-16. Two copies, to show both faces.

Face. Bust portrait. Inscription below: L. A. Collin. Signed O. Roty, 1892.

Reverse. A woman, with hammer resting on anvil. Facing her is another woman with pencil and paper. Inscription: Conciliis Regit Artificem. Signed O. Roty.

40. Struck plaque, with archedtop. Silvered bronze, 2 in. x 2 1-16.

Face. Woman seated under a tree at the right. Extended landscape beyond. Inscription: In Labore Quies.

Reverse. Plant decoration on the left. Inscription: Dédié á mes chers amis pour l'anniversaire d'un beau jour * * * 3 Decembre. Signed O. Roty, 1890.

41. Struck plaquette. Silvered bronze, 2 5-16 in. x 1 11-16.

Face. Bust portrait. Inscription below: Jules Cambon. Signed O. Roty.

Reverse. A cupid holding a lion shield. Inscription, in field, to Jules Cambon, Prefect of the Rhone, 1887–1891, appointed Governor General of Algeria. From his Lyonnaise friends.

42. Struck plaquette, silvered bronze, 2⅜ in. x 1¾.

Face. (Separate). Head of Gustave Adolph Hirn, born in Logelbach, 1815. Inscription below: Ses compatriotes ses amis, ses admirateurs. Signed O. Roty, 1892.

Reverse. (Separate). Figure of Scientia before an altar. Inscription: Amicus Plato sed Magis Amica Veritas. Signed O. Roty.

43. Struck medal of French Alpine Club. Silver? 2⅜x1¼.

Face. A genius leading a youth upwards. Motto: Per Ardua.

Reverse. Winged youth, nude, seated, holding out a flower. Near the upper edge the words, Club Alpine Français. In cartouche, just below centre: Epreuve d'Auteur. Signed O. Roty, 1882.

44. Struck medal, silver? Diameter 3¼ inches.

Face. Figure of Scientia, floating in air, with background of light drapery and clouds. Inscription: Exposition International d'Electricité, Signed O. Roty, 1882.

Reverse. An arrangement of laurel and palm branches below and to the left of a cartouche for name of recipient. Inscription in field: Jules Grevy—etant President de la Republique. Adolphe Cochery—Ministre des Postes et des Telegraphes. Georges Berger—Commissaire General. Paris, 1881. Signed O. Roty 1882.

45. Struck plaquette. Silvered bronze, 2 5-16 in. x 3¼. Two copies.

Face. Three panels. In the middle is a portrait of M. Christofle, seated in an arm-chair, with Scientia showing him a cup. Inscription: (above) Science Appliqué et Vulgarisé. (below) Charles Christofle, 1805–1867. The side panels respectively illustrate art and industry, the former by a nude youth in the foreground of a landscape, the latter by a similar figure with an extended view of industrial establishments beyond.

Reverse. The middle panel contains a long inscription recording the creation of a new industry by the application of electro-chemical processes to the work of the goldsmith and silversmith by Charles Christofle, and the foundation of his establishment in 1842; and the celebration thereof in 1892, by his successors. The left hand panel illustrates silver plating; the right, goldsmith's work.

47. Cast plaquette, bronze, 5 5-16 in. x 6⅜. Portraits of the sculptor's parents, with date, 1886. Inscription below: Ut Fido Amore Conjuges sic Filii Pietate et Manu Parentes Juncti.

48. Cast plaquette, bronze, 5⅛ in. x 3½. Two copies.

Face. Bust portrait. Inscription, in field above: Georges Duplessis; on right: Hommage de Profond Respect; in cartouche, below: Conservateur du Department des Estampes à la Bibliothèque Nationale. Signed in field, O. Roty.

Reverse. Female figure, draped, with accessories to illustrate the history of engraving in France. Dated March, 1886.

Chaplain, Jules-Clement—Paris. Born at Mortagne, Oise, France. Pupil of Jouffroy and Oudiné. Prix de Rome, 1863. Medals of Salon, 1870, 1872, 1877; of E. U., 1878, 1900, (Grand Prix). Membre de l'Institut, 1881. Officier Légion d' Honneur, 1888.

49. Struck medal, silvered copper, diameter 2 5-8 in.

Face. Portrait bust. Circumscription: Léon Gambetta, 2 Avril 1838, 31 Decembre 1882.

Reverse. Reading desk in front of a tree struck by lightning. Inscription, in field: Quo Jussa Populi. Dated 1882. Signed J. C. Chaplain.

50. Plaquette, silvered bronze, 3 7-16 in. x 3. Signed J. C. Chaplain, 1892. Bust Portrait of two young ladies, accolated. Inscription, above: Helene et Anna de Brancovan.

51. Struck medal, silvered bronze, diameter 2⅜ in. Two copies.

Face. Domestic scene.

Reverse. Inscription: Société Française des Habitations à Bon Marché. Signed J. C. Chaplain.

52. From face of cast medal, bronze, diameter 3⅞ inches. Head of Jean Paul Laurens in his 48th year, 1886. Signed J. C. Chaplain.

53. Plaquette, silvered bronze, 4 in. x 2⅞. Bust portraits of two young ladies, accolated. Inscription, in field: Anna. Germaine; below: Futuræ Uxores et Matres Familias. Signed J. C. Chaplain.

54. From face of cast medal, silvered bronze, diameter 4¾ in. Heads of four children of the medalist: Louise 1877, Marcel 1879, Suzanne 1882, Maurice 1884. Signed J. C. Chaplain, 1886.

55. Cast plaquette, silvered bronze, 4⅛ in. x 3⅛. Head of a lady. Inscription, in field: Sarah Gustave Simon. Signed J. C. Chaplain, 1890.

56. From face of cast medal, diameter 4⅛ in. Head of a girl with long, straight hair. On the left a flower [Marguerite]. On the right the words Simon, Decembre 1888.

57. From face of cast medal, bronze, diameter 3⅞ in. Head of Eugène Guillaume, sculptor, in his 64th year. Signed J. C. Chaplain, 1886.

58. From face of cast medal, bronze, diameter 3⅞ in. Head of Alexandre Cabanel. Signed J. C. Chaplain.

59. From face of cast medal, bronze, diameter 3⅞ in. Head of Meissonier, in his 75th year. Signed J. C. Chaplain, 1889.

Dutert, Charles-Louis-Ferdinand—Douai. Prix de Rome 1869. Gold medal, E. U., 1889. Officier Légion d'Honneur 1889.

60. Apparently designed for the face of a prize medal for students of architecture. Silvered bronze, diameter, 2¾ in. Genius handing a flower to a youthful student. Architectural background. Signed Ferd. Dutert, Architect.

Coudray, Marie-Alexandre-Lucien—Paris. Born in Paris. Pupil of Thomas, Allouard and Ponscarme. Prix de Rome 1893. Silver medal, E. U., 1900.

61. Medal. Silver or silvered bronze. Diameter 2⅝ in. Two copies.

Face. Bust of nude male figure with flowing hair, holding lyre. Laurel crown. Signed L. Coudray.

Reverse. Figure of Fame with trump and pen, over a cartouche provided for inscription when awarded. *Presented by Charles L. Hutchinson.*

Daniel-Dupuis, Jean-Baptiste—deceased. Born in Blois, France. Pupil of Cavelier and Farochon. Prix de Rome 1872. Gold medal, E. U., 1889. Officier Légion d'Honneur 1898.

62. Cast plaquette, silvered bronze, 2⅜ in. x 1⅞. Two copies.

Face. Horticulture. Two women caring for a tall plant in a pot. Signed, 1892, Daniel-Dupuis.

Reverse. Nude child, seated, with back against a tree at right, picking to pieces a flower. Field blank. *Presented by Charles L. Hutchinson.*

GIFTS FROM VARIOUS DONORS.

French, Daniel Chester. See note before 442.

63. The Dewey medal, bronze, diameter, 1 13-16 in.

Face. Bust portrait of Admiral Dewey. Inscription, in field: The Gift of the People of the United States to the Officers and Men of the Asiatic Squadron under the Command of Commodore George Dewey. Signed D. C. French, 1898.

Reverse. Sailor in fighting trim, seated on gun, with flag in lap. Border inscription: In Memory of the Victory of Manila Bay, May 1, 1898. Cartouche below for name of recipient. *Presented by D. C. French.*

Saint Gaudens, Augustus. See note before 456.

64. Design for Columbian Exposition Medal. Bronze, Diameter, 4 in.

Face. (Separate). Columbus stepping ashore in the New World. Inscription: Christopher Columbus, Oct. XII, MCCCCXCII. Signed Augustus Saint Gaudens fecit.

Reverse. (Separate). Nude male figure standing. His left hand rests on the top of a tall shield and holds three wreaths. His right hand, outstretched across the field, holds a torch. The large shield is decorated with the national emblems and the motto, E Pluribus Unum. In the background, partly hidden by the shield, is an oak tree. Inscription, in field: The Columbian Exhibition (*sic*) in Commemoration of the Four Hundredth Anniversary of the Landing of Columbus to Williams Bradford, 1892-1893. *Presented by Martin A. Ryerson and Charles L. Hutchinson.*

64*a*. The World's Columbian Exposition Medal as awarded. Bronze. Diameter, 3 inches.

Face. A reduction of that of 64.

Reverse. A tablet between torches. Above, two kneeling female figures with wings—a globe between them. Below, the lower part of a caravel on conventional waves—the tablet being supposed to hide the upper rigging. Inscription on the tablet: World's Columbian Exposition in Commemoration of the Four Hundredth Anniversary of the Landing of Columbus MDCCCXCII–MDCCCXCIII. To Art Institute. Signed C. E. Barber [Engraver for United States Mint] Fecit.

Saint-Gaudens, Augustus (See 64), and Philip Martiny (Born in Alsace, 1858. Worked in various studios in France. Came to America in the early eighties and became a pupil of St. Gaudens. S. A. A., 1891. Studio in New York.)

65. Medal designed and copyrighted by A. Saint Gaudens and modeled by Philip Martiny.

Face. Bust of Washington. Fascis at back. Inscription: George Washington, Pater Patriæ MDCCCLXXXIX—the name arched over the head and the epithet and date in two lines across the middle. Near the rim a circle of thirteen stars. Signed under the bust.

Reverse. Spread eagle with E Pluribus Unum shield. Inscription: To Commemorate the Inauguration of George Washington as First President of the United States of America at New York April XXX MDCCCLXXIX. Below this inscription at the left is a coat of arms, followed by the words,

By Authority of the Committee on Celebration, New York April XXX MDCCCLXXXIX. Circle of thirty-eight stars near the rim. *Presented by the Committee on Celebration.*

Zearing, Henry H.

66. Lincoln medal, in bronze, diameter 1¾ in.

Face. Bust of Lincoln. Inscription: Abraham Lincoln, 1865.

Reverse. Covered with an inscription—a quotation from Lincoln's Gettysburg address, beginning with the words "With malice towards none." *Presented by the sculptor.*

67. Columbus medal, in bronze, diameter 1¾ in.

Face. Bust of Columbus. Circumscription: 1492 Christopher Columbus 1892.

Reverse. Caravel with three masts sailing to left. Circumscription: 1892. Below are the words, World's Columbian Exposition Chicago. Fourth Centennial.

Jnknown Medalist.

68. Vernon medal, in bronze. Elliptical, with diameters of 1 and 1⅜ inches. Struck in 1740, to commemorate the taking of Porto Bello from the Spaniards by a British fleet under Admiral Vernon. This medal is much worn, but on the face a figure and the word Vernon are distinguishable, while on the reverse two opposing fleets may be plainly seen, and much of the inscription (He took Porto Bello with six ships only) may, with some difficulty, be deciphered. *Presented by Wayne B. Chatfield.*

MacMonnies, Frederick William—Paris. Born in Brooklyn, New York, 1863. Pupil of Saint Gaudens in New York, and of Falguière and École des Beaux-Arts in Paris. Medals: Paris Salon 1891; W. C. E., Chicago, 1893; Art Club of Philadelphia, 1895; Grand Prix of E. U., Paris, 1900. Chev. Légion d'Honneur 1896. S. A. A., New York, 1891.

69. The Niagara medal, in old silver, not exactly circular. Diameter 2 3-16 in. The design of this medal is used without change in the seal of the Niagara Falls Power Company. *Presented by Edward D. Adams, President of the Company.*

Face. Indian chief standing in a canoe. Inscription, in field: Niagara. Border of dolphins alternating with arrowheads.

Reverse. Not struck or cast, but simply engraved with the words, "The Niagara Medal. Frederick MacMonnies, Sculptor. Paulin Tasset, Engraver." (Ernest-Paulin Tasset—Paris, was born in Paris. Pupil of Oudiné. Medal of Salon 1883. Chev. Légion d'Honneur 1895. Medal of E. U. 1900).

Cazin, J.-M.-Michel—Paris. Born in Paris. Pupil of Jean-Charles Cazin. Bourse de Voyage (traveling scholarship), 1888. Silver medal of E. U. 1900.

70. Medal (cast) for l'Orphelinat des Arts.

Face (separate). Woman soothing a little girl. Inscription: l'Orphelinat des Arts. Signed M. C., in monogram. Electrotype in silver. Diameter 2¼ in. *Presented by Martin A. Ryerson and Charles L. Hutchinson.*

ORIENTAL METAL WORK, PRESENTED BY MRS. ARCHIBALD J. McBEAN, 1895.

101. Buddhist Lamp, East Indian. Bronze. A shallow bowl, on an ornamental column, with five triangular spouts for wicks. In the centre is a pedestal surmounted by a symbolic bird. Height about 2 ft.

102. Bell, from Tonquin. Old bronze. Nearly cylindrical, with round top. Lower part of body surrounded by two bands of relief and intaglio scroll work. Height, to top of suspension loop, 8⅛ in., diameter 4½ in. (In case 34).

103. Teapot, Japanese. Old bronze. Globular body, with a sunken band of plant decoration in relief around the middle. Height 2 in. (excluding knob feet); diameter 2⅜ in. (In case 34).

104. Tea Kettle, Japanese. Old brass. Globular, flattened at bottom. Incised foliated decoration. Height 3½ in., diameter 4⅞ in. (In case 34).

105. Tea Kettle, Japanese. Cast iron. Hemispherical body, flat bottomed. Surface granulated in diagonal rows. Bronze lid with shell decoration, incised. Height 3 13-16 in., diameter 6 in. (In case 34).

106. Tea Kettle, Japanese. Old cast iron work. Body in form of two low, broad cones, joined at their bases. Covered with decoration in relief. (In case 34).

107. Box. East Indian lacquered bronze? Relief decoration, in large plant pattern. Height 11-16 in., length 3 3-16; width 2 13-16. (In case 34).

108. Box or Cup, Japanese. Old bronze. An imitation of a section of a straight branch of a tree, delicately carved in low relief, with a vine pattern. Flowers inlaid in gold, and a dragon in silver. Plain, narrow rim of gilded copper. (In case 34).

109. Silver Fork and Small Ladle, Japanese. Slender ivory handles. The fork has two thin, straight prongs, braced by an ornament of thick silver wires near the crotch.

110. Silver Opium Box, Chinese. Made at Ning Po. Hexagonal, with a floral panel in relief on each side. Animal under tree on top. These decorations are on the outer cover, which slides all the way down to the bottom of the box. There is another lid within, fitting on the upper third of the body, and flush with the lower part when in place. Height 1 in., diameter 1 1-16 in.

111. Enameled Silver Box, Corean. The top and sides are ornameted in diaper with a ground pattern formed by the intersection of small circles, with an eight-pointed star in each interval. In a large central circle on the top is inscribed a square marked with fifteen short, vertical lines and one long one, running in one direction, and one long line at right angles to them. In the middle of each side is a large circle, truncated at top and bottom, enclosing a group of animals, birds and plants. A meander border runs along the edges and around the square on the top. Height, excluding knob feet, 3 5-16 in., length 5¼; width 4 3-10.

112. Brass Plaque, East Indian. Octagonal. Repoussé work, representing a grand procession or pageant—rulers, with attendants carrying standards, unbrellas, etc., and elephants with ornamental housings. Diameter 14⅛ in.

FROM VARIOUS DONORS.

113. Statuette Group, in old Japanese bronze. The group originally consisted of a warrior-like god and a demon, standing on waves; but the demon has been lost. The base is quadrilateral with sides slightly convex. It is richly ornamented in low relief. Height, with base, 31 in., length 17½ in., width 13 in. *Presented by William C. Comstock, 1888.*

114. Bronze Koro (Incense burner), Japanese. Height 9 ft. 6 in. *Presented by Marshall Field, 1887.*

The reliefs on this koro illustrate various stages of the warfare with the dragons which, according to Japanese mythology, once devastated whole provinces. They were finally deprived of all hurtful power, by a charm concocted by a wizard with the aid of a toad. The figure on top represents a wizard laughingly awaiting the approach of two ferocious dragons. Bronzes of this size are seldom made except for exhibitions. This one was made for the Amsterdam International Exhibition, but was afterwards sent to Boston. Cast and finished by Yamanaka, of Tokio, the work continuing through two years.

115. By C. Hj. Norrström, Stockholm, Sweden. A circular shield. Original work in steel, with etched ornamentation enriched

with gold. Flat border with eight large bosses, decorated in arabesque. The central portion, convex, is occupied by an etched picture of Valkyries carrying dead warriors from the field of battle in triumph to Valhalla. Signed C. Hj. Norrström, 1886. *Presented by Martin A. Ryerson and Charles L. Hutchinson.*

LOANS.

200. By Gustave Doré (Louis-Christophe-Gustave-Paul-Doré, French painter and sculptor, but best known as an illustrator, was born in Strasburg, 1833. Died in Paris, 1883. One of the most prolific of modern artists, remarkable for the fertility and wide range of his imagination. Chév. Légion d'Honneur 1861; Officier 1879.

Shield Presented to Thomas O. Osborn, U. S. Minister, by the Argentine Republic, in recognition of his friendly offices in the negotiations regarding the boundary between that country and Chile. An elliptical shield of oxydized silver, with borders and divisions between panels in gold and enamel. In the central panel are two figures in high relief clasping hands and a third holding up an olive branch in each hand. Around these are grouped numerous subordinate figures. Between the central panel and the border are five other panels in relief of landscapes with figures appropriate to the countries concerned. On a scroll is an inscription in Spanish, dated Buenos Ayres, July 13, 1881. The substance of this inscription is given in English above. Signed Ge. Doré, Froment-Meurice ***, and Vernier, cis. *Lent by Thomas O. Osborn.*

NOTE. Charles-François-Marie-Jacques Froment-Meurice is a French sculptor and medalist, born in Paris. Pupil of Chapu and Pathey. Studio in Paris.

Émile-Séraphin Vernier is a French sculptor and medalist, born in Paris. Studio in Paris.

201. **The Farnese Bull.** Reduced copy in bronze. (See 204, p. 42). *Lent by Mrs. E. M. Schryer.*

202. **Bronze Vase,** modern Japanese, supported on a representation in bronze of a jet of water issuing from a dragon's mouth. The vase is surmounted by the figure of an archer. The whole piece is an example of elaborate decorative work in high and low relief, and in the round. About 10 feet high. *Lent by Mrs. E. C. Dyer.*

203. **Bronze Vase.** Companion piece to 202, quite different in detail, but similar in general effect and in size. Surmounted by an eagle. *Lent by Mrs. E. C. Dyer.*

NOTE. For other metal work, see Higinbotham Collection, p. 87, and Nickerson Collection, p. 136.

THE NICKERSON COLLECTION.

OF PAINTINGS ENGRAVINGS, AND EXAMPLES OF DECORATIVE AND APPLIED ART WORK IN VARIOUS MATERIALS.

PRESENTED BY MR. AND MRS. S. M. NICKERSON IN FEBRUARY 1900. INSTALLED IN 1901.

The installation of this important collection, including the thorough and appropriate refitting of rooms 41, 42 and 44, was made at the expense of the donors and under their personal direction. Their generous work was made complete by the preparation and printing of a special classified catalogue of the collection. In the present general catalogue of Art Institute exhibits the matter referring to this particular collection is necessarily much reduced, except in the descriptive lists of paintings and engravings which are placed with similar lists in the latter part of this volume. A summary of the remaining objects of the collection is given below.

CASE 1 ROOM 42.

JADE.

(One of the most extensive and valuable collections in the United States).

Jade in its initial state is a silicate of calcium and magnesium; jadeite, the crystaline form, being a silicate of sodium and aluminium.

Although specimens of carved jade, inlaid with precious stones, were among the treasures of the Mogul Emperors, there is no reason to believe that this mineral has ever been found in the Indian Empire, and the raw material must have been brought from the mines situated in the Kuen-lun Mts., on this side of the Kara-Kash valley in Turkestan, near Khotan.

The pure white jade, when found in large pieces and without a flaw, was reserved for the Chinese Emperor, who personifies the pure white light of Heaven. Such blocks were given to an artist worthy of the great work, and many of the rare specimens looted from the summer palace, Pekin, in October, 1860, represented twenty or thirty years of ceaseless toil at the hands of an artistic, patient and diligent worker.

The finest varieties of the stone are the "pork fat" white and the emerald green.

The carvings in this material, in various forms, shown in case 1 may be classified as follows:

1–11, Chinese
12, 13, East Indian
14–19, Chinese
20, East Indian
21–26, Chinese
27, East Indian
28–40, Chinese
41, 42, East Indian
43–49, Chinese
50–59, East Indian
60–66, Chinese
67, East Indian
68–72, Chinese
73, Chinese or East Indian
74–80, Chinese
81, East Indian
82–84, Chinese
85, East Indian
86–112, Chinese
113, East Indian
114, 115 Chinese
116, East Indian
117. Seventy-three Chinese buckles and badges of jade.
118–124. East Indian Jewelry.

CASE 2, ROOM 42.

CRYSTALS AND OTHER HARD STONES.

Nos. 1–72 show the cutting and carving in various forms of the following stones:

Crystals—rock, smoke, pink, black, white. Japanese and Chinese material and workmanship, except No. 55, which was mined in Wyoming, U. S., and carved in Japan. 1–13, 55, 67.

Agates—Indian (murrhine, golden, brown, gray and black, moss). 18, 20, 21, 24, 25, 29–31, 35, 39, 42, 44, 45, 59, 62, 64, 65, 66.

Agates—Indian, carved by Chinese (red and white, murrhine). 14, 27, 28, 61.

Agates—Chinese (white, banded, pink). 36, 50, 51, 53.

Agates—not localized (white, red and green). 52, 58.

Chalcedony—15; **Sard**—16, 19, 37, 38, 40; **Carnelian**—17, 41; **Amethyst**—22, 68; **Jasper**—23, 43, 49; **Amber**—26, 54; **Gold Stone**—48; **Arragonite**—70; **Water Stone**—60; **Lapis-Lazuli**—71, 72.

Not numbered: 124 Chinese snuff bottles in onyx, amber-murrhine, mocha stone, coral agate, geode agate, blood stone, rock crystal, hornblends, pearl, turquoise, amethyst, ivory, antique cameo-glass, cinnabar lacquer, reticulated porcelain, decorated porcelain, etc.

CASE 3, ROOM 41.

A Buddhist shrine, Japanese. Exterior of black lacquer with metal mountings. Double doors. Interior finished in gold lacquer, open-work in metal and carved and gilded wood—the crane, pine-tree and conventional cloud design being used in the open work, and the lotos and the dragon in various places.

The shrine encloses several symbolic figures in bronze, with Ahmithaba in the place of honor under a canopy.

CASES 4 AND 5, ROOM 42.

LACQUER.

Lacquer is a varnish made from the sap of the urishi tree; but when applied in numerous successive coats and made the vehicle of decorative designs in relief and color, as in Japan, it becomes the principal feature of the objects decorated Its name is therefore popularly given to such objects collectively, their original materials being disregarded.

There are many varieties of lacquer (or lacquered ware). Some are hard enough to stand the heat necessary to boil water.

1-85. Inroe (medicine boxes), with ornamental slides and netsukes. (The netsuke is a knob or button attached by a cord to an object intended to hang from the belt).

86-184. Boxes, writing cases, stands, trays, cups, etc.

185. Cinnabar lacquer rouge box, Japanese.

186. Cinnabar lacquer jar, Chinese.

187. Cinnabar lacquer writing case, paper box, etc., Chinese.

188. Cinnabar lacquer cup stand, Chinese.

CASE 6, ROOM 41.

POTTERY.

(Some large objects belonging to this case are kept outside).

1-4. Large vases of Chinese hard paste porcelain. On brackets, outside.

5-21. Chinese porcelains of XV–XVIII centuries.

22. Large Persian plaque, blue and white porcelain. On wall above case.

23-24. Large plaques of blue and white porcelain. On wall above case.

25-100. Chinese porcelain, XV–XVIII centuries.

101-110. Nabeshima porcelain, Japanese, of XVIII and XIX centuries.

110-139. Other Japanese pottery.

CASE 7, ROOM 41.

CLOISONNÉ AND BRONZE.

1-8. Chinese cloisonné enamel.

1. Koro (incense burner). Mark of Ch'ien Lung period, 1736-1795. On pedestal in N.W. corner of room.
2. Pair of red vases. On pedestals at entrance to room.
3. Mammoth vase, with lobes. On top of case 6.
4. Large vase, globular, with dragon design. On pedestal in N.E. corner of room.
5. Old plaque, decorated with dragon, Hô-ô bird (Phœnix), etc. On wall above case 6.
6. Large temple vase. From the Austin Robertson collection.
8. Pilgrim bottle.
9. Japanese cloisonné enamel. A pair of vases.

10-27. Chinese cloisonné enamel vases and other objects.

28. Japanese cloisonné enamel. Set of two vases and an incense burner.

29-38. Chinese cloisonné enamel incense burners and other objects.

39. Old Japanese cloisonné enamel.

40-45. Chinese cloisonné enamel. Various objects.

46. Large Japanese Koro (incense burner). Iron, with elaborate gilt ornamentation. Signed inside the cover, Dai Nihon Tokyo Tekko-do sei. On pedestal by end of case.

47. Pair of vases. Japanese bronze, with dark hazel patina. Made at Tokyo government works, last quarter of XIX century.

48-75. Old Chinese vases, censers, etc.

76-90. Japanese vases, censers, etc.

CASE 8, ROOM 41.

(Chiefly Japanese work).

1-39. Japanese swords and doctors' sticks (sham swords).

40-105. Sword guards. See also p. 122.

160-169. Knife handles.

170. A collection of 80 sword ornaments (Fuchi and Kashira) in iron and bronze, with decorations in gold, silver, etc.

VARIOUS JAPANESE OBJECTS IN CASE 8—AND ONE CHINESE (No. 47).

1-11. Pipes.

12. Silver inkstand.

13-24. Pouches.

25. Yellow metal ink bottle and brush case.

26. Bronze box, silver lined.

27. Tinder box.

28-42. Ivory carvings.

43. Wood carving: Rats on a bag. XIX century.

44. Ivory pipe case.

45. Ivory box. XIX century. Signed Jinrack.

46. Ivory box, decorated in gold lacquer and inlaid mother of pearl.

47. Rhinoceros horn libation cup, Chinese.

48-109. Netsukes. (See cases 4 and 5). Nos. 54 and 58 are of metal; No. 102 of wood and ivory; No. 108 of bone; No. 109 (two) of horn.

Not numbered—twenty-five carvings and netsukes.

OIL PAINTINGS.

BY OLD MASTERS.

Room 32.

In the case of works lent to the collection the Art Institute is not responsible for authenticity. They are catalogued under the names of artists given to them by the contributors.

Thirteen of the most important pictures in this room were purchased in June, 1890, from the famous Demidoff Collection in Florence.

The founder of the Florentine branch of the family of Demidoff was Count Nikolai Demidoff, a learned and rich Russian noble, noted for benevolence. He was born near St. Petersburg in 1774, and died in Florence in 1828.

His son, Anatoli Demidoff, inherited his tastes and was distinguished as a patron of science, literature and art. His munificence as a patron of art gave him European celebrity, and the palace of San Donato, the family seat in Florence, became a treasure house of art.

From him the collection, the title, and the palace of San Donato descended to his nephew, the late Prince Paul Demidoff, who added greatly to the collection, but in 1880 sold the palace and the greater part of the collection and removed to Pratolino, the ancient seat of the Medici family, six miles from Florence. Some of the pictures now in the Art Institute are described in the San Donato catalogue published in 1880, but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue, and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a beautiful gallery at Pratilino, and the works now exhibited remained in this gallery until they were purchased

or the Art Institute, in June, 1890, from the surviving Princess Demidoff, who was formerly the Princess Lise Troubetzkoi.

Autotypes of these pictures, made by Braun, of Paris, may be bought at the Art Institute.

Ostade, Adriaen van. Born in Haarlem 1610. Buried there in 1685. Pupil of Frans Hals and fellow student of Brouwer. His professional life was spent in his native town. His favorite subjects were interiors with peasants dancing, smoking or playing cards, and village fairs and merrymakings. About four hundred of his oil paintings have been preserved and many water colors, drawings and etchings. The picture described below is one of his most important works.

1. The Jubilee. On canvas, height 18⅛ in., width 16 in.

Description: Interior of a room, with large assemblage of peasants. In the middle a man and a woman dancing (the former without shoes) to the music of a violin played by a man mounted on a bench; on the right side and front are a boy playing with a dog, and a girl with a doll. Distant landscape seen through open door at back. Signed and dated 1675.

Collection of M. de Colonne; Edward Coxe, 1807; John Dent, 1827; Richard Foster. Purchased for the Art Institute from the Demidoff Collection.

Velde, Adriaen van de. Born in Amsterdam 1635 or 1636; buried there in 1672. Dutch painter of landscapes, cattle-pieces, figures and historical subjects. Pupil of his father, Willem van de Velde, the elder, and later, of Jan Wijnants, and perhaps of Wouvermans. Worked in Amsterdam. He was often employed to paint figures in the landscapes of Ruijsdael, Hobbema, Wijnants and others.

2. Landscape with figures and cattle. Signed "A. V. Velde, F. 1664." On canvas, height 26⅝ in., width 30¾ in.

Description: In the foreground, on a bank of a river which loses itself in the distance after having passed under a Roman viaduct, a shepherd and shepherdess chat and guard a horse

and some cows and goats. . . . Beyond the river a steep path with mossy ruins towering above, leads to the viaduct. Mountains in profile against the sky are gilded by the rays of the setting sun.

Collection Van Loon and Demidoff Collection. *Gift of Sidney A. Kent, 1894.*

Nooms, Reynier, called Zeeman. Dutch. Born towards 1623 in Amsterdam; died about 1668. Worked in Amsterdam, Berlin and Paris. Published etchings in Amsterdam, also in Paris about 1650–55. He made many sea voyages, and, according to Nicolaï, was originally a common sailor. The painting described below was purchased as one of his works, but it is signed W. Van der Velde, F 1659.

3. Coast scene. On canvas, height 21⅛ in., width 19⅛ in.

Description: "A low shore, a smooth sea, and a group of fishing boats setting sail. In the immediate foreground are five figures. Three are securing a boat. On the right a man with a red cap is carrying a loaded basket, and another stands in the water holding a net. On the principal boat several sailors are at work, while to the left are numerous boats with colored sails, picturesquely patched, carrying people and merchandise. In the distance, boats in full sail. Cumulus clouds of delicate gray tone cover most of the sky."

From the Demidoff Collection. *Gift of Byron L. Smith, 1890.*

Steen, Jan Havicksz. Dutch painter of social life. Born in Leyden about 1626, and buried there in 1679. Pupil of Nic. Knupfer and of his father-in-law, Jan van Goyen. Worked in Leyden, from 1649–1654 at The Hague, and from 1661–1669 at Haarlem, where he was influenced by Frans Hals and A. van Ostade. More than 500 of his pictures have been preserved, the greater part in English private collections; but the State Museum at Amsterdam has seventeen, and there are many in the Hermitage at St. Petersburg and other public galleries.

4. The family concert. On canvas, height 34⅛ in., width 39¾ in.

Description from San Donato Catalogue, 1880: "The concert takes place in a parlor lighted on the left by a window hung with red curtains, one sash of which left open discloses a wind-mill attached to a dwelling. The principal group is composed of Jan Steen, his wife and child, and his brother-in-law performing on a musical instrument. On the left, Steen, seated on a bench near the window, rests his elbow upon a table, and strikes with so much vigor the chords of his guitar that his young wife has to recall him to the time. Placed in the center of the composition, and wearing a blue satin dress, she sings, following the score with extreme attention. Her brother, seated at the right, plays the clarionet, and the little son of the master, who has possessed himself of a long clay pipe, avails himself of it to scrape the strings of a bass-viol set against a chair before the table. In the background a young man tunes a violin, and the sister-in-law of Steen converses with the landscape painter, Van Goyen, his father-in-law. An attendant descends a staircase on the right, bringing refreshments. The table is covered with a rich Smyrna cloth, upon which lies the music, one sheet bearing the signature of the painter and the date 1666. Upon the wall is hung among musical instruments one of the most celebrated pictures of Rubens: 'The Lion Hunt,' now in the Pinakothek, Munich. Engraved in *L'Art* by H. Lefort. Collection of Sir Charles Bagot, Baronet."

From the Demidoff collection. *Gift of T. B. Blackstone, 1891.*

Ruijsdael, Jacob van. Dutch landscape painter; generally considered the greatest. Born in Haarlem, 1628 or 1629; died there 1682. Probably pupil of his uncle, Solomon van Ruijsdael, and, perhaps, of Cornelis Vroom. He was, doubtless, associated with the painters Nicholas Berghem, Adriaen van de Velde and Hobbema. Worked in Haarlem, and from 1657 to 1681 in Amsterdam.

5. The castle. On canvas, height 27⅝ in., width 21⅝ in.

Description from the San Donato Catalogue, 1880: "THE CASTLE.—In the middle distance rises a château surrounded by a thicket and full-grown forest. The waters of a brook, hemmed in by rocks covered with verdure, sweep round this château, and in the foreground fall in cascades upon the trunk of a tree fallen into the torrent. Some felled trees are seen on the right bank; distance mountainous. Engraved by Leopold Flameng. Signed in monogram upon the face of the rock. . . . Collection of Lady Stuart."

From the Demidoff collection.

6. Landscape. Foreground broken by shallow pools of water, out of which rises a sandy road leading back to the right, but turning soon to left. Beyond the turn, in the middle distance is a man driving a flock of sheep. Extending from the road to the extreme left is a thick growth of trees. On canvas 20⅝x23⅝ in. *Lent by Martin A. Ryerson.*

7. A wooded landscape. On canvas, height 39½ in., width 50 in.

Description: From the foreground on the right a rocky road runs up a steep hill to the middle distance on the left, where the view is cut off by dense foliage. Just beginning the ascent is a hunter's attendant on foot, followed by two greyhounds and carrying four hooded falcons on a portable perch. A short distance in advance is the hunter himself, riding away on a branch of the road leading into a distant valley on the right. He is followed by two greyhounds and preceded by others, and he carries a falcon on his wrist. Higher up on the main road is a well at which two men are watering a packhorse. Still further up two other men with a dog are laboriously ascending. *Lent by Mrs. P. C. Hasford.*

Mieris, Willem van. Dutch painter of social life and portraits. Born in Leyden, 1662; died there 1747. Son and pupil of Franz van Mieris, the elder. Worked in Leyden.

8. The happy mother. On wood, height 22 5-16 in., width 18⅞ in.

Description: A genre picture in which the finish of detail is carried to the last degree. In a high room with flat timbered ceiling, tiled floor and a window to the left, sits a substantial mother clad in brown dress open at the breast, blue apron, white cap and kerchief, offering something in a spoon held in the right hand to a reluctant child of a year or two old, who is supported in her lap by her left hand. At the right hand of the mother a boy of ten or twelve holds a dish and watches the child. A little brown and white King Charles spaniel, siting at her feet, lifts up one paw and turns back his head, also to observe the child. A cradle, with pillow and blankets thrown over it, occupies a prominent central position. The right foreground is occupied by a table covered by a white cloth over a green spread, upon which are an earthen jug, a loaf of brown bread and other objects. In the background, beyond the table, a man is seated smoking his pipe. A bed occupies a curtained recess in the background.

From the Demidoff collection. *Gift of Edson Keith, 1890.*

Flemish Master, about 1525.

9. Portrait of a man. On wood, height 17¼ in., width 11½ in.

Description from the de Beurnonville Catalogue: "A half-length, three-quarters view, turned to the left; dark chestnut hair cut straight above the eyebrows and falling over the ears. A brown felt hat with a broad, raised rim. A gown in small folds and a red cloak ornamented with black velvet. A small flower in the right hand; the left hand is close to the lower edge of the picture; plain green background. This portrait has been attributed by some connoisseurs to Albert Dürer, of whom it is worthy in all respects. Gallery Sciarra."

From the collection of the Baron de Beurnonville, sold in Paris, May, 1881. Afterwards in the collection of M. E. May, sold in Paris, June, 1890. Purchased from the latter collection for the Art Institute.

Teniers, David, the Younger. Flemish painter of social and rustic life, portraits, landscapes and historical subjects. Born in Antwerp, 1610; died in Brussels, 1690. Son and pupil of David Teniers, the elder, whom he surpassed as an artist. Formed also under the influence of Brouwer and Rubens. He was a painter to the Governor, Archduke Leopold William, and found generous patrons in Queen Christina, of Sweden, and Philip IV, of Spain. The Madrid Gallery is still rich in the works of Teniers, acquired by Philip IV. In 1650 he left Antwerp and went to Brussels, where he lived till his death, in 1690. Smith's Catalogue enumerates nearly seven hundred pictures by his hand. Among them are several entitled "The Guard Room," variations upon the theme of the present picture.

10. The guard house. On canvas, height 28⅜ in., width 21¾ in.

Description: The foreground, strongly lighted, is nearly covered with a medley of armor, colors, drums, and other properties of a military company. On the left a youth is entering with a cloak on his arm. In the background, men seated playing cards, and others standing—all in dim light.

From the Demidoff Collection.

Rembrandt, Harmenszoon van Rijn, the greatest painter and etcher of the Dutch school. Born in Leyden, July 15, 1606; buried in Amsterdam, October 8, 1669. Pupil of Jacob van Swanenburch, in Leyden, and, in 1623, of Pieter Lastman, in Amsterdam. Lived in Leyden until the end of 1631; afterwards in Amsterdam, where his early work was influenced by Thomas de Keyser. In spite of discouraging financial reverses Rembrands worked steadily for about forty years, and the productiveness of his work is shown by the extraordinarily large number of examples that have come down to our time with values still increasing. Smith's Catalogue Raisonné (1836) describes 614 of his paintings, and his extant drawings and etchings are much more numerous.

11. Portrait of a girl. On canvas, height 40⅝ in., width 34⅛ in.

This picture has sometimes been called "The Child of the State," for reasons explained in the following description from the San Donato Catalogue, March, 1880: "At a window appears a young girl wearing the picturesque costume of the orphans of North Holland. Seen full front, both hands resting on the sill, she turns her eyes to the left as if looking at somebody. . . . Her collar, close at the neck, is relieved by a coral necklace of two strings of beads. Her costume is composed of a dress of fustian, of which the waist is confined at the opening by lacings of red cord, and an apron. The chest is protected by a plastron of red stuff, and the sleeves of the same color reach to the fore-arm. These signs indicate that this young woman is assisted by the Asylum, and placed under the guardianship of everybody. The rays of the warm sunlight strike . . . a part of the head and the left hand. . . . Signed in full and dated 1645. . . . Engraved by F. L. Geyser, Collection of Gueffier; Collection of Robit; Collection of George Hibbert. Smith, Catalogue Raisonné, Vol. VII, page 170, No. 532."

From the Demidoff Collection. *Gift of Martin A. Ryerson, 1894.*

12. The Accountant. On canvas, height 40⅝ in., width 34¼ in.

Description: A half length figure behind a desk which extends across the entire canvas in the immediate foreground. Left hand resting on an open account book; right on the desk, holding a pen. Three-quarter face turned to right; keen expression of expectancy. Rich red robe and hat on black background. The left side of the figure is lighted almost down to the waist. The remainder of the picture is in shadow. From the collection of Sir Joshua Reynolds. *Lent by Mrs. P. C. Hanford.*

Hals, Frans. Dutch painter of portraits and genre pictures, ranked among the greatest portrait painters of XVII century, second

only to Rembrandt, and Velasquez. Born probably in Antwerp, about 1581. Pupil of Carel van Mander. Contemporary and rival of Van Dyck, although very different in style. His professional life, from 1604 until his death in 1666, was passed in Haarlem, and his most important works are in the museum of that city. He is well represented, however, in many other European galleries.

13. Portrait of the artist's son, Harman Hals. On canvas, height 32⅛ in., width 25⅝ in.

Description: Half-length in three-quarters view. Thick, dark-brown, curly hair and light mustache. Black, soft hat, easily placed on the back of the head; collar turned down; doublet black; cloak of the same color. The left hand, gloved, is supported upon the hilt of a sword, the right hand rests upon the hip. Background of gray studio wall, with palette hung in corner. Signed in monogram, with inscription: ÆTA. 32, 1644.

From the Demidoff collection. *Gift of Charles L. Hutchinson, 1894.*

Rubens, Petrus Paulus. Head of the Flemish school of the XVII century, and the greatest historical painter north of the Alps. Born in Siegen, 1577; died in Antwerp, 1640. Pupil of Tobias Verhæght, Adam Van Noort and Otto van Veen (Vænius) in Antwerp, 1594–1598. From 1600–1608 he traveled and worked in Italy; afterwards in Antwerp, whence he made journeys to Paris, London, Holland and Madrid. His pictures are said to number 2,253, including many of great size and elaboration. They are found in large numbers in all the principal museums of Europe.

14. Portrait of Marquis Spinola. On canvas, height 28⅝ in., width 23⅝ in.

Description from the San Donato catalogue, 1880: A bust, three-quarters view, turned to the left, bare headed, with thick, gray hair, curled mustache and a tuft on chin. A broad plaited ruff flattened under the neck of the steel cuirass,

relieved with ornaments of gold. Upon the breast is the collar of the Order of the Golden Fleece. A table at the left supports his helmet. A head full of acuteness, sagacity and energy. . . . Rubens was never willing to separate himself from this magnificent portrait which he had painted during a stay at Genoa. . . .

From the Demidoff collection.

Terburg, Gerard—properly Gerard ter Borch. Dutch painter of portraits and social life. Born in Zwolle, 1617; died in Deventer, 1681. Pupil of his father, Gerard ter Borch, the Elder, and of Pieter Molijn in Haarlem (1632–1635), where he was influenced by Franz Hals. His early success was in painting miniature portraits. He visited the courts of France, England and Spain, and was knighted by Philip IV. About 1648 he painted "The Peace of Münster," now in the National Gallery, London. An old copy of this picture is in the State Museum at Amsterdam. After 1655 ter Borch lived in Deventer and became Burgomaster of that city.

15. The guitar lesson. On canvas, height 24⅞ in., width 19⅝ in.

Description from Smith's Catalogue Raisonné, vol. iv, p. 124: "A lady, elegantly dressed in a red velvet *négligé* bordered with ermine, and a white satin petticoat embroidered with gold, seated at a table, which is covered with a green carpet, playing on a guitar, and accompanying the music with her voice, whilst her master stands on the other side of the table beating time with his hand; some music books, and a violoncello, are upon the table, and a beautiful spaniel lies asleep on a chair in front of the room."

Smith gives the size of the canvas as 2 ft. 2⅛ in. by 1 ft. 9 in., and traces it through the following collections: Chev. Verhulst, Brussels, 1779; Prince Galitzin, Paris, 1825; John Fairlie, Esq., 1830. He also speaks of a duplicate engraved by Lewis in the collection of Henry Philip Hope, Esq.

From the Demidoff collection. *Gift of Charles T. Yerkes, 1891.*

Hobbema, Meindert. Dutch landscape painter. Born in Amsterdam, 1638; died there 1709. Pupil of Jacob van Ruijsdael, with whom he is ranked. The figures in his landscapes were generally painted by Adriaen van de Velde or Lingelbach. The present picture is one of the largest and most important of his works. Others are in the public museums of Amsterdam, Antwerp, London, Paris and other cities.

16. The watermill. On canvas, height 31¾ in., width 43⅝ in. In this picture the greater part of the foreground is occupied by water, into which, upon the right pours a thin sheet of water from a sluiceway in front of a mill. Three ducks swim upon the pool. Under the sluiceway two waterwheels are seen. The large red roof of the low mill is relieved against a thick wood on its left and a row of trees on its right. To the left of center in the foreground is a large group of half a dozen or more trees, and still farther to the left a road, entirely open, winding off into the distance. Upon this road walk in the foreground a man with a red coat and a pole over his shoulder, and in the middle distance a man and a woman. The sky is blue, with cumulus clouds, the landscape sunlit here and there. A woman at the door of the mill, two slender trees in front of it, a kind of wharf along the mill pond, and some distant buildings half hidden by trees in the left distance, complete the description of the picture. Other pictures of this mill, differing in the point of view, were painted by Hobbema. According to a note of Durand-Ruell's, Dec. 8, 1890, this picture was in the collection af Lord Mount Temple. From the Demidoff collection.

Neer, Aert (Aernout) van der. Dutch landscape painter. Born in 1603, in Amsterdam and lived there. His pictures were not appreciated during his life, and he died in poverty in his native city, 1677.

17. River view by moonlight. On canvas, height 25⅝ in., width 33¾ in.

In the foreground there are nets stretched on stakes and fishermen in a boat. Neither bank of the river is visible there. Beyond, sloops are coming in and going out, and some are moored at landings on the banks.

Backhuijsen, Ludolf. Dutch marine painter and calligraphist. Born in Emden 1631; died in Amsterdam 1708. Pupil of Allart van Everdingen and Hendrick Dubbels. Lived in Amsterdam after 1650.

18. Marine. On canvas, height 19⅜ in., width 24⅛ in.
A squadron of warships under easy sail, all flying the tricolor flag, red, white and blue. Smooth sea. No land in sight. *Gift of R. Hall McCormick, 1895.*

Saftleven, Herman (III). Dutch landscape painter. Born in Rotterdam about 1610; lived in Utretcht after 1633; died there in 1685. Son and pupil of Herman Saftleven II. His favorite subjects were views on the Rhine and Moselle rivers.

19. River view. Cattle and woodchoppers in foreground. On the extreme left a swiftly flowing river washes a high rocky shore on which is a cascade. Large boats well manned are pushing out into the stream from inlets on the right bank. Beyond, the river's course is shown, almost in a bird's eye view, winding through meadows to the extreme distance. Canvas, height 43¾ in., width 53½ in. *Lent by Martin A. Ryerson.*

Ruijsdael, Salomon van. Born in Haarlem. Member of St. Lucas Gilde 1623. Buried in Haarlem 1670. One of the founders of the Haarlem landscape school.

20. Landscape with cattle. Foreground of still water except at the extreme right where begins a steep bank which stretches diagonally across two-thirds of the view. On the bank are sheep, a red cow and a white cow. Seven other red cows are standing in the water or coming to it. *Lent by Allison V. Armour.* On wood 33 in. x 44½ in.

Boi, Ferdinand. Dutch historical and portrait painter, baptized in Dordrecht in June, 1616, buried in Amsterdam 1680. Pupil of Rembrandt. Lived in Amsterdam before 1640.

21. Portrait of a young man in (early XVII century?) costume. Half length. On canvas, 28⅛ in. x 23¾ in. *Lent by Allison V. Armour.*

Cuijp, Aelbert. Dutch painter of portraits, landscapes, animals and still life. Born in Dordrecht, 1620; died there, 1691. Pupil of his father, Jacob Gerritsz. Cuijp. After having traveled he lived at Dordrecht.

22. Cavaliers on a road in Holland. On canvas, height 42½ in., width 35⅞ in. From the Demidoff collection. *Lent by Mrs. P. C. Hanford.*

Van Dyck, Anthonius (Sir Anthony Van Dyck). Flemish portrait and historical painter. Born in Antwerp, 1599; died in London, 1641. Pupil of Hendrick van Balen and Rubens in Antwerp. Admitted to the Antwerp Guild of Painters in 1618. Made a short visit to London 1620–1621. Lived in Italy 1623–1627. Became court painter to Charles I of England, in 1632; and was knighted while in that position. During the last nine years of his life he painted an enormous number of admirable portraits in London. Smith's Catalogue gives a list of more than 950 works by this painter.

23. Portrait of the Princess Helena Leonora de Sievere. On canvas, height 39⅞ in., width 31⅞ in.

Description from Smith's Catalogue Raisonné, vol. iii, p. 205: "The countenance, which is of oval form, is seen in a three-quarter view, the hair simply turned up in front; a kerchief of open lacework covers the bosom and shoulders; and the dress consists of black silk. The hands are joined in front. Engraved by Visscher, from a picture then in the collection of Lord Somers." From the Demidoff collection.

Sorgh, (Sorg or Zorg), Hendrik Maertenzoon, called Rokes. Said to have been born in Rotterdam, 1611 or 1621; died there 1669 or 1670. Pupil of Willem Buytewech. Influenced also by the works of Brouwer. Worked in Rotterdam.

24. Dutch interior—apparently a storeroom for kitchen furniture, utensils, etc. Women at work in middle. Three chickens and a cat variously placed. Signed H. M. Sorgh (or H. M. Sorg ft), ('44?). See 188. On wood, 19⅝ in. x 26 in. *Lent by Martin A. Ryerson.*

Mor or Moro van Dashorst, Anthonis (Sir Anthony More). Dutch history and portrait painter. Born in Utrecht about 1512; died between 1576 and 1578 in Antwerp. Pupil of Jan van Schoorel (or Schoreel), and afterwards influenced by Titian. Visited Italy in 1550. Employed by Charles V and Philip II of Spain about 1551–1556. Charles V. sent him to London to paint the portrait of Queen Mary, previous to her marriage with Philip II. He remained there some years painting many important portraits. After his return to Spain he incurred the displeasure of the Inquisition and fled to his own country.

25. Portrait of Columbus. Life size, three-quarter length, seated. Black robe with high, white ruff around neck and similar finish on wrists. Glove in right hand, which rests on his thigh. Supposed to have been painted about 1543 or 1545 for Margaret, Regent of the Netherlands, from two miniatures painted from life for the court of Spain. Engraved for Irving's Life of Columbus (revised edition, London, 1850). *Lent by Charles F. Gunther.*

NOTE. There is a good chromo-lithograph of Mor's portrait of Queen Mary in the Arundel collection. See index.

Old Dutch Painter.

26. View of Delft, across the river. Signed V. Gu [and five other letters, and apparently dated 1780]. On canvas 16⅝ in. x 19⅝ in. *Presented by Samuel Gans.*

Heda, Willem Klaasz (or Claesz). Born in Haarlem 1594. Died there after 1678. Dean of the guild of artists there 1631–1651.

27. Still life. End of a table with wine, fruit and cake, part consumed. On wood 24 in. x 18½ in. *Lent by Conrad Glogau.*

Murillo, Bartolemé Estéban. Spanish painter—one of the most popular of the great masters of any school or period. Baptized in Seville, January 1, 1618; died there in 1682. Pupil of Juan de Castillo in Seville. About 1645 he worked for a short time in Madrid under the guidance of Velasquez, studying at the same time the masterpieces of the Italian, Dutch and Flemish schools. With this exception his professional life was passed in Seville. The subject of the following painting was a favorite one with him. He has taken it for many different pictures, most notably the one preserved in the Louvre. While the treatment of the present picture is materially different, it nevertheless possesses the same charm which has given to the world-wide popularity of its more famous fellow a permanence that is extremely rare in religious art.

50. The Immaculate Conception. On canvas, height 98⅝ in., width 70¾ in.

Description: The Virgin stands on a globe. Above her is a circle of stars. Her finger tips touch before her waist. A mantle crosses her body in front and floats to the right. At her feet are three cherubs on each side. The group on the right holds up a scroll bearing the words "NON PRO TE SED PRO OMNIBVS HÆC LEX CONSTITVTA EST. Est. 19."

Altamira sale; Cœsvelt collection, 1840; exhibited at British Institution, 1868; Burlington house, 1871. Engraved by Joubert in Cœsvelt Gallery, 1835. *Lent by Mrs. P.C. Hanford.*

Paolo Veronese—Properly Paolo Caliari. Born in Verona, 1528; died in Venice, 1588. Son of Gabriele Caliari, a sculptor. Pupil of his uncle, Antonio Badile, according to Ridolfi,

and of Giovanni Caroto, according to Vasari. He lived and worked mainly in Venice, and his canvases, whether devoted to sacred or profane representations, reproduce the glitter and pomp and gorgeousness of the Venetian life of his time with masterly skill.

School of Paolo Veronese.

51. Music. On canvas, height 41⅝ in., width 39 in. The central figure is a lady playing the mandolin. Behind her, on the left, another lady is seated at an organ. On the right, a gentleman is playing the flute. Down in front, at extreme right, a little cupid sits holding up a music book. Bought in Rome, 1889.

Titian, (properly Tiziano Vecelli da Cadore). Born at Pieve, in Cadore, 1477; died in Venice, 1576. Pupil of Gentile and Giovanni Bellini, and afterwards much influenced by Giorgione. Founder of a school in Venice. In the History of Painting by Woltmann and Woermann, Titian is characterized as "the heart and focus of Venetian art."

52. Portrait of Philip II. Full length, standing, three-quarters face inclined to left. Close, slashed breeches, not reaching to knees. White hose and sandals. On canvas. 75 in. x 43½ in. *Lent by Mrs. P. C. Hanford.*

Ribera, Jusepe da, called Lo Spagnoletto. Born in Jativa, Spain, 1588; died in Naples 1652. Founder of a school in Naples.

53. St. John the Baptist. A slender, youthful, semi-nude figure, seated under a tree the trunk of which leans over him. A lamb, with its fore feet against his breast, looks up into his face. Signed Jusepe de Ribera, Español. On canvas 82¼ in. x 62¼. *Lent by Durand-Ruel.*

MODERN OIL PAINTINGS.

THE HENRY FIELD MEMORIAL COLLECTION.
THE MUNGER COLLECTION.
THE NICKERSON COLLECTION.
MISCELLANEOUS.

ABBREVIATIONS:

E. U. (Exposition Universelle, Paris); N. A. D. (National Academy of Design, New York); N. A. (Academician of N. A. D); A. N. A. (Associate of N. A. D.); S. A. A. (Society of American Artists, New York. Used in biographical notes to indicate membership in the society).

THE HENRY FIELD MEMORIAL COLLECTION.

Room 38.

The Field Collection comprises forty-one original oil paintings by twenty of the most esteemed modern painters, besides a portrait of Mr. Henry Field by Bonnat. Fifteen of the artists were French, two Spanish by birth, but largely French by training and association, two German and one English. The famous group of painters, popularly known as the Barbizon School (from their favorite resort, a village in the border of Fontainebleau forest) is well represented by Corot, Millet, Rousseau, Diaz and others; and the evolution of the movement in which they were so prominent is suggested by Delacroix, leader of the Romanticists, and by John Constable, the English painter, whom many consider an important factor in the new departure taken in French art about 1830.

The men thus associated did not in reality form or found a school. The only point on which they were agreed was that the old ways of looking at Nature were wrong; but in seeking better ways each took his own course. Nevertheless, as most of them found their subjects or their inspirations in the same beautiful country, their works, doubtless, have something in common—vague and indefinable, perhaps, but sufficient to account for the tendency to consider them examples of a new school of art. Be

this as it may, what was called the Barbizon School (with its allies, among whom Daubigny may be classed) was brilliant and powerful in its day, and the revolution it inaugurated has continued. One phase of the succeeding movement is well represented in this collection by four pictures by Cazin.

By the generosity of Mrs. Florence Lathrop Field these valuable paintings have been installed in the Art Institute for the public benefit. The following quotations from the deed of trust, executed June 2, 1893, show the liberal conditions of this benefaction.

"Know all men by these presents, that I, the undersigned, Florence Lathrop Field, widow, of Chicago, Illinois, in memory of my late husband, Henry Field, and desiring to perpetuate his name in the city where he was honorably distinguished, and in aid of a cause which was dear to him, do hereby transfer and deliver unto Bryan Lathrop, Marshall Field, Owen F. Aldis, Albert A. Sprague and Martin A. Ryerson, all of Chicago, Illinois, as trustees (to be known as the Trustees of the Henry Field Memorial), and to their survivors and successors in trust, all the oil paintings (excepting family portraits) collected by said Henry Field and by him bequeathed to me, forty-one in number . . . to have and to hold the same in trust, to make such provision as they may deem proper for the present care and custody thereof, and thereafter to permit the Art Institute of Chicago to have and retain the custody thereof whenever and so long as it shall provide therefor and maintain (in the building now occupied by it, or other strictly fire-proof building to be occupied by it in the city of Chicago) a safe and suitable room to be called the "Henry Field Memorial Room," and to be used for the preservation and exhibition of this collection and of no other pictures whatever . . .

"I make this disposal of said collection in consideration of the interest which my said husband took in said Institute, and desire that the terms thereof shall be construed liberally to permit to said Institute as free, full and beneficial use of this collection as may be, consistently with my general purpose to have it kept together as a memorial."

The deed also makes provision for the care and increase of the collection. Acting under the authority given them by the deed, the trustees have thoroughly provided for the preservation of the pictures, and fitted and finished the room set apart for their reception, with careful consideration of the appropriateness of every detail, and with full regard for a harmonious general effect.

Breton, Jules-Adolphe—Courrières, Pas-de-Calais, France. Born at Courrières 1827. Pupil of Drolling and Devigne. Salon medals 1857, 1859, 1861 (Rappel), 1872 (d'honneur). E. U. medals 1855, 1867 (gold); Hors Concours 1900. Chev. Légion d'Honneur 1861; Officier 1867; Commandeur 1889. Membre de l'Institut 1886.

101. The Song of the Lark. A peasant girl on her way through the fields in early morning. Signed Jules Breton, Courrières 1884. On canvas 44 in. x 33½ in.

102. On the Road in Winter. A woman in brown coming forward from a village with basket on arm, passing a young man, also in brown, shoveling snow from the road. Snow on fields and on houses of distant village tinted by early sun rays. Signed Jules Breton, Courrières, 1884. On canvas 31 in. x 48 in.

103. At the Fountain. Two peasant girls in foreground filling jars at a rude fountain among low rocks. Beyond, a rough landscape without houses. Signed Jules Breton, 1872. On canvas 23½ in. x 15½ in.

Cazin, Jean-Charles—Paris. Born at Samer, Pas-de-Calais, France, 1841. Pupil of Lecoq de Boisbaudran. Worked in England, Italy and Holland 1871–1875. Was some time engaged in the manufacture of artistic faience in England and France. Salon medal of first class 1880; E. U. 1889; Chev. Legion d'Honneur 1882; Officier 1889; Grand Prix at E. U. 1900. Died at Levandon, near Toulon, March, 1901.

104. Tobias and the Angel. Comparatively small figures, with a dog, in the right foreground of a strong landscape. Signed J. C. Cazin 1878. On canvas 23 in. x 33⅛ in.

105. Landscape. A house with red tiled roof in the middle of a plain covered with a rank growth of matted grass. Signed J. C. Cazin, On canvas 15⅝ in. x 18¼ in.

106. Landscape. A bit of road slanting across the left foreground, leading to a hamlet at the foot of a hill which rises toward the right and is continued in that direction to the edge of the canvas. The same hill has a slope towards the foreground on which a string of colored clothes is hanging out to dry. Heavy sky with spot of white cloud over top of hill. Signed J. C. Cazin. On canvas, 12¾ in. x 16⅛ in.

107. Landscape. A rough country road occupies the whole foreground. The left bank starts from the left side of the canvas near the front and runs back and to the right with the strongest bearing in the latter direction. Along the edge of this bank, on the top, is a single rail fence in front of a small cabin with a red tiled roof. A laboring man is leaning idly on the fence. In the background a low green hill slopes from the right to left and front. Over this toward the left, appears a more distant blue hill. Signed J. C. Cazin. On canvas 24⅞ in. x 23⅜ in.

Corot, Jean-Baptiste-Camille. Born and died in Paris, 1796–1875. Pupil of Michallon and Bertin. Studied alone in Italy several years. One of the leaders of the Barbizon school. Medals of Salon 1833, 1848, 1855; E. U. 1867. Diploma to memory of deceased artists 1878. Chev. Légion d'Honneur 1846; Officier 1867.

108. Landscape. In the foreground a long boat in profile crossing a stream. Two figures seated in the stern; man in the bow rowing; man in the center poling. The stream runs back through the middle of the picture, passing a tower on the end of a short causeway which extends from a pile of buildings on the right bank. Large trees near foreground on both banks lean strongly to the left. Signed Corot. On canvas 36 in. x 52½ in.

109. Landscape. Dull green foliage, opening in the middle on a bright sky of pale blue marbled with white clouds. The colors intermingle in reflections from a shallow stream in the foreground. Figure in boat. Woman on left bank. Signed Corot. On canvas 13 in. x 21½ in.

110. A young lady seated on a bank at the left of the picture facing right and front. Background of sky and foliage. Head against sky. The lady is apparently leisurely preparing to bathe in a hidden stream near by. The landscape in this picture is little more than a background—well chosen, withal—to the solidly painted, semi-nude figure. Signed Corot. On canvas 22 in. x 16¼ in.

Constable, John—English, 1776–1837. Studied in Royal Academy, London. Three of his paintings exhibited in the Paris Salon in 1824 received marked attention from the French artists. The modern French school of landscape painting was materially influenced by Constable's work.

111. Water in foreground reaching back to a bulkhead in which is a small waste gate. Man and dog on bulkhead. Big trees arching over from sides. Background of dense foliage. On canvas 28¼ in. x 36 in.

Daubigny, Charles-François. French. Born in Paris, 1817; died there in 1878. Pupil of Delaroche. Spent three years in Italy. Medals of Salon 1848, 1853, 1855, 1857 (Rappel), 1859 (Rappel); E. U. 1855, 1867. Chev. Légion d'Honneur 1859; Officier 1974. Diploma to memory of deceased artists 1878.

112. The Marsh. Water in foreground. Ducks swimming. Man in boat among the reeds. Signed Daubigny 1871. On wood 13½ in. x 22⅞ in.

113. Landscape. Flat piece of rocky ground broken with pools of water. Woman and two cows in middle. Rough houses on right and left. A few small trees in middle distance. No other foliage. On canvas 10¾ in. x 15⅞ in.

Decamps, Alexandre-Gabriel. French. Born in Paris 1803; died at Fontainebleau 1860. Pupil of A. de Pujol, David and Ingres, leading classicists; but he soon became a leader in the Romantic school, with special prominence in the Oriental branch. He studied from nature and life in Greece, Constantinople and Asia Minor. Medals 1831, 1834. Chev. Légion d'Honneur 1839; Officier 1851.

114. Street scene in Naples. A glimpse of the bay is given through an archway under an old house. A man coming forward from the shore has just passed through the archway. Boat at side of road in foreground. On canvas 19¼ in. x 15 in.

115. Study of pigs. On canvas 10⅞ in. x 13¾ in.

Delacroix, Ferdinand-Victor-Eugène. French. Born at Charenton 1798; died in Paris 1863. Puple of Guérin. Salon medals 1824, 1848. Medal of honor, E. U., 1855. Chev. Légion d'Honneur 1831; Officier 1846. Commandeur 1855. Membre de l'Institut 1857. "Chief of the Romantic school."

116. Wounded lioness drinking. Signed Eug. Delacroix. On canvas 13⅛ in. x 22⅛ in.

117. Tiger. Lying at the foot of a hill. Head to right, facing front. Signed Eug. Delacroix. On canvas 8 in. x 15 in.

Detaille, Jean-Baptiste-Édouard—Paris. Born in Paris 1848. Pupil of Meissonier. Medals of Salon 1869, 1870, 1872, 1888 (d'honneur); E. U. 1889 (Grand Prix), (H. C. 1900). Chev. Légion d'Honneur 1873; Officier 1881; Commandeur 1897. M. de l'Inst. 1892.

118. Mounted officer. At rest, facing left, inclined to front. Beyond, on the left, a battery of artillery on the march. On the right, other troops at rest. In the distance on a hill, seen over the marching artillery, and watching their movements, is a third body of troops. Signed Édouard Detaille 1877. On canvas 18¼ in. x 15 in.

Diaz de la Peña, Narciso-Virgilio. Born in Bordeaux, 1802, 1807, 1808 or 1809, of Spanish parents; died at Menton 1876. Pupil of Sigalon. Salon medals 1844, 1846, 1848. Chev. Légion d'Honneur 1851. Diploma to memory of deceased artists 1878.

119. Three little girls under a tree. One, seated, holds a young puppy in her lap, while the old dog, standing in front, looks up at her. Signed N. Diaz. On wood 15½ in. x 10¼ in.

120. Landscape with a central group of twelve or more small figures, all seated or reclining on the ground, except one or two. Background of dense foliage, except in the middle, where the forest is too distant to shut out much of the sky. On wood 10¼ in. x 13¾ in.

Domingo, J. Born in Spain. Pupil of Meissonier in Paris.

121. Lazy Spain. Man and two donkeys in a court yard. Signed J. Domingo 1878. On wood 8⅝ in. x 10⅝ in.

122. A courtier. The principal figure, hat in hand, comes forward, inclining to the right. Behind him at the left is a flight of four steps leading up to a door through which is seen a man seated at a table, smoking a short pipe. Bending over him is another man with a pitcher. Signed J. Domingo, Paris, 1880. On wood 19⅞ in. x 13 in.

Dupré, Jules. French. Born in Nantes 1812; died at L'Isle Adam, Seine-et-Oise, 1889. Medal of Salon 1833; E. U. 1867. Chev. Légion d'Honneur 1849; Officier 1870. One of the leaders of the Barbizon school.

123. Marine. An expanse of sea with four sails, ranging in a line almost straight from near the foreground on the left of the middle to the horizon at the right. Signed Jules Dupré. On canvas 22 in. x 33⅜ in.

124. Marine. Similar in motive to 23, but smaller. Three sails in view—one near the foreground to the left, one in the middle distance, and the third a black speck on the horizon. Signed J. D. On canvas 16¾ in. x 13⅞ in.

125. On the Road. The road runs from the foreground through a cut over a hill or ridge. A team of draught horses drawing a heavily loaded wagon is about passing over the summit. Beyond nothing is visible but sky. Signed Jules Dupré, 1858. On wood 20 in. x 15½ in.

126. Landscape. Flat country. Pool in right foregrounnd in front of clump of large trees. Grassy road running back from left foreground with house on its left in middle distance. Woman in road near house. Signed Jules Dupré. On canvas 10⅞ in. x 14 in.

Fortuny y Carbo, Mariano. Spanish. Born in Reus, about fifty miles from Barcelona, 1838; died in Rome 1874. Pupil of Palau, of Claudio Lorenzalez and of the Barcelona Academy, where he won the Prix de Rome. Worked chiefly in Rome and Paris. At the time of his death there was no painter more admired.

127. Small figure of a man leaning against a rusty iron pier. Face in profile looking intently left. Buff coat, red sleeves, knee breeches and red hose. Sword by side. Hat in left hand, which rests on hip. On wood 5⅜ in. x 4 in.

Fromentin, Eugène. Born at La Rochelle, France, 1820; died near La Rochelle 1876. Pupil of Cabat. Made studies in Algiers between 1842 and 1852. Medals of Salon 1849, 1857 (Rappel), 1859; E. U. 1867. Chev. Légion d'Honneur 1859; Officier 1869. Diploma to memory of deceased artists 1878.

128. Women of the "Ouled-Nayls," Sahara. Signed Eug. Fromentin. On canvas 43⅜ in. x 28½ in.

Hebert, Antoine-Auguste-Ernest. French. Born in Grenoble 1817. Pupil of David d'Angers and Paul Delaroche. Prix de Rome 1839. Medals of Salons 1851, 1895 (d'honneur); E. U. 1855, 1867, 1889 (Gr. Prix). Chev. Légion d'Honneur 1853; Officier 1867; Commandeur 1874. Membre de l'Institut 1874.

129. On guard. Near the entrance to a cave lies a man (probably a bandit) asleep. In front of the sleeper stands a woman with a gun. Signed Hebert. On canvas 18¾ in. x 14⅜ in.

Knaus, Ludwig. Berlin. German. Born in Wiesbaden 1829. Studied in Düsseldorf Academy, under Sohn and Schadow, 1846–1852; afterwards in Paris and Italy. Medals of Paris Salon 1853, 1857 (Rappel), 1859 (Rappel); of E. U. 1855, 1867 [d'honneur]. Chev. Légion d'Honneur 1859; Officier 1867. The foremost genre painter of Germany.

130. The potato harvest. Signed L. Knaus 1889. On wood 33½ in. x 47¼ in.

Millet, Jean-François. French. Born at Gruchy, near Cherbourg, 1814; died at Barbizon 1875. Pupil of Delaroche. Salon medals 1853, 1864; E. U. 1867. Chev. Légion d'Honneur 1868.

131. Bringing home the new born calf. Signed J. F. Millet. On canvas 18⅛ in. x 15 in.

132. Woman feeding chickens. Signed J. F. Millet. On canvas 32 in. x 39⅜ in.

Rousseau, Pierre-Étienne-Théodore. French. Born in Paris 1812; died at Barbizon 1867. Pupil of Rémond and Lethière. One of the founders of the Barbizon school. Salon medals 1834, 1849. E. U. medals 1855, 1867 (Gr. Med. d'Honneur). Chev. Légion d'Honneur 1852. Diploma to memory of deceased artists 1878.

133. Spring. A clearing by the edge of a lake or the bend of a river. Rocky ground covered with underbrush. Small figure of a peasant woman leading a cow in middle distance, coming forward on footpath. Signed Th. Rousseau. On wood 16½ in. x 22 in.

134. Landscape. Small, swampy stream, spreading over foreground, but rapidly narrowing as it extends back through the middle of the view. Woman on right bank at end of rustic bridge. On left, in middle distance, a microscopic group of cattle. One tall tree seen over the bridge, with a clump of smaller ones extending to the right of the view. Signed Th. Rousseau. On wood 8½ in. x 10½ in.

Schreyer, Adolf. German. Born in Frankfort-on-the-Main, 1828, Pupil of Städel Institute. Made special study of the horse, anatomically and in action. Traveled much. Lived in Paris several years; but in 1870 settled at Kronberg, near Frankfort. Died July 29, 1899. Medals in Paris 1864, 1865. 1867; Brussels 1863; Vienna 1873; Munich 1876.

135. A man with lance riding through a waste of snow. Signed Ad. Schreyer. On wood 6¾ in. x 9¼ in.

Troyon, Constant. French landscape and animal painter, 1810–1865. Born in Sèvres; died in Paris. Pupil of Riocreux and Poupart. Influenced by Roqueplan to study nature. Visited Holland in 1847 and after 1848 began to introduce cattle into his landscapes. Medals 1838, 1840, 1846, 1848, 1855. Chev. Légion d'Honneur 1849.

136. Returning from market. Woman and child on mule, a flock of sheep pushing forward on both sides. Boy on foot, behind, in the middle of the flock. A man on horse in the rear. Strong effect of light from a low sun. Trees with dense foliage line the road on both sides. Signed C. Troyon. On canvas 36¼ in. x 28⅞ in.

137. Pasture in Normandy. Cattle and sheep in front of a line of seven or eight large trees of fantastic outlines—apparently neglected remains of a park or garden in which trees were once subjected to ornamental pruning. From Secretan Collection. Signed C. Troyon 1852. On wood 15⅛ in. x 21⅝ in.

138. Small landscape. A line of tall trees running from middle foreground back toward the right. Foliage thin on lower limbs. Farther back and farther to right is a clump of flourishing large trees, near which is a woman with two cows. Stamped "*Vente Troyon.*" On Canvas 13 in. x 9⅞ in.

139. Unfinished study of sheep. Signed C. T. On canvas 17⅞ in. x 14⅞ in.

Van Marcke, Émile. French landscape and animal painter. Pupil of Troyon. Born in Sèvres, 1827, of Flemish parents who returned to Belgium two years later. Studied with his father and in Liége academy. Was employed as a painter in the porcelain works at Sèvres, where he came under the good influence of Troyon. Medals of Salon 1867, 1869, 1870; E. U. 1878. Chev. Légion d'Honneur 1872. Died 1891.

140. Study of a cow. Body almost in profile, with head to right, inclined front. Color red, with belly, hind legs and one fore-foot white. White star on face. Tied to a post with a short rope. Signed Em. van Marcke. On canvas 32½ in. x 22¼ in.

141. The Tête-a-tête. Two cows (light brown and white) lying down. Rear view. The heads, however, are turned to face each other. Signed Em. van Marcke. On canvas, 10¾ in. x 15⅞ in.

Bonnat, Léon. Paris. Born in Bayonne, 1833. Pupil of F. Madrazo in Madrid and of L. Cogniet in Paris. Salon medals 1861, 1863 (Rappel), 1869 (d'honneur); E. U. 1867 (H. C. 1889). Chev. Légion d'Honneur 1867; Officier 1874; Commandeur 1882; Grand-Officier 1897. Membre de l'Institut 1881. Chev. Ordre de Lépold (Belgium) 1881. Hors Concours E. U. 1900.

142. Portrait of Henry Field. Three-quarters length, standing. *Presented by Marshall Field.* On canvas 51¼ in. x 35¼ in.

THE A. A. MUNGER COLLECTION.

BEQUEST OF ALBERT A. MUNGER, 1898.

(All modern oil paintings except Nos. 153, 188, 189).

Room 40.

Vibert, Jehan-Georges—Paris. Born in Paris 1840. Pupil of Picot and Barrias. Medals of Salon 1864, 1867, 1868; E. U. 1878; Chev. Légion d'Honneur 1870; Officier 1882.

153. The trial of Pierrot. (Water color, 15½ in. x 24⅞ in.) Signed J. G. Vibert. (The same scene has been etched by Vibert).

Fromentin, Eugène. See note preceding 128.

154. The combat. Arabs on foot, ambushed behind high rocks, attacking mounted Arabs. Signed Eug. Fromentin. On canvas 65 in. x 44 in.

Zimmermann, Ernst—Munich. German. Born in Munich 1852. Son and Pupil of Reinhard S. Zimmermann, and afterwards a student in the Royal Academy of Munich under Strähuber, Anschütz and Wilhelm Diez. Medals at Munich, Berlin, Bremen, Nuremberg, Chicago, and Melbourne. Knight of the Order of St. Michael.

155. Needlessly anxious. Physician feeling pulse of child in mother's lap. Signed E. Zimmermann. On canvas 37 in. x 29 in.

Makovski, Constantin Egorovitch—St. Petersburg. Born in Moscow 1839. Studied in the Academies of Moscow and St. Petersburg. Now member of and professor in latter.

156. Alexandrovna. Bust picture of a young lady in a red velvet robe. Elliptical frame. On canvas 29½ in. x 24⅞ in.

Michetti, Francesco Paolo—Francavilla a Mare, near Chieti, Italy. Born in Chieti about 1852. Pupil at first of Morelli in Naples; afterwards studied in Paris. Gold medal of E. U., Paris, 1900.

157. Springtime and Love. Saturnalia of semi-nude children and youth on a high hill, from which is seen (over the domes of a city) a great expanse of blue sea. Signed P. Michetti '78. On canvas 37½ in. x 72¾ in.

Jacquet, Jean-Gustave—Paris. Born in Paris 1846. Pupil of Bouguereau. Salon medals 1868, 1875; E. U. 1878. Chev. Légion d'Honneur 1879.

158. The queen of the camp. Signed J. Jacquet 1884. 57½ in. x 39¼ in.

Gérôme, Jean-Léon—Paris. French painter and sculptor. Born at Vesoul 1824. Pupil of Paul Delaroche. Medals of Salon 1847, 1848, 1874 (d'honneur); E. U. 1855, 1867 (d'honneur). Membre de l'Institut 1865. Chev. Légion d'Honneur 1855; Officier 1867; Commandeur 1878.

159. The grief of the Pasha. A hall in a Moorish palace. A dead tiger lying on a carpet between two tall candles, his head pillowed on roses. The pasha, in a red robe sits on the carpet behind the corpse. Signed J. L. GEROME. On canvas 36⅜ in. x 29 in.

Faed, John—London. Born in Kircudbrightshire, Scotland, 1820. Removed to Edinburgh, 1841. R. S. A. 1851.

160. The young duchess. She stands with back to spectator. Front view reflected from mirror. Brocade dress in green and other colors on white ground. Signed J. Faed '70. On canvas 46 in. x 36 in.

Marcke, Émile van. See note before 140.

161. Cattle in meadow lands. Signed Em. van Marcke. On canvas 26¾ in. x 39¼ in.

Charlemont, Hugo—Vienna. Born in Znaim, Moravia, 1850. Pupil of Lichtenfels in the Vienna Academy, and, later, of his brother Eduard and Makart. Medal of E. U., Paris, 1900.

162. The royal library. Table filled with old books and manuscripts in confusion. At the back, a small cabinet, a globe and a wall map. Signed Hugo Charlemont 1883. On wood 12⅜ in. x 16⅜ in.

Munkácsy, Mihály. (Properly called Michael Lieb). Born in Munkács, Hungary, 1846. Studied first under a portrait painter in Gyula; then in the Vienna Academy; then in Munich, under Franz Adam. Removed to Düsseldorf in 1867. Settled in Paris in 1872. Died May 1, 1900. Medals of Salon 1870, 1874; E. U. (d'honneur) 1878, (Grand Prix) 1889. Chev. Légion d'Honneur 1877; Officier 1878; Commandeur 1890.

163. The wrestler's challenge. Interior of a rustic inn, with several figures. Signed Munkácsy, M. On wood 34¾ in. x 51¼ in.

Stevens, Alfred—Paris. Born in Brussels 1825. Pupil of Navez in Brussels and of Roqueplan in Paris. Medals: Paris Salon 1853; E. U. 1855, 1867, 1878 (Rappel), 1889 (Grand Prix). Chev. Légion d'Honneur 1863; Officier 1867; Commandeur 1878. Grand Prix, E. U. 1900.

164. At the railway station. Lady waiting for train. Signed Alfred Stevens. On wood 26¼ in. x 19¼ in.

Wahlberg, Alfred—Paris. Swedish landscape painter. Born in Stockholm 1834. Pupil of Academy in Düsseldorf and of Corot and Daubigny in Paris. Medals of Paris Salon 1870, 1872; E. U. 1878, 1900 (gold). Chev. Légion d'Honneur 1874; Officier 1878.

165. Bright moonlight in Sweden—reflected from stream and from clouds seen through gap in forest made by the stream. Signed Alfr. Wahlberg. On canvas 34¾ in. x 56¾ in.

Clays, Paul-Jean-Charles. Brussels. Belgian marine painter, born in Bruges 1819. Pupil of Gudin in Paris. Medals of E. U., Paris, 1867 and 1878. Chev. Légion d'Honneur 1875; Officier 1881.

166. A summer day in Holland waters. A heavy looking brigantine with dingy red and white sails hanging loose. Man rowing out to it from the front. Signed P. J. Clays. On wood 29⅛ in. x 23½ in.

Breton, Jules-Adolphe. See note before 101.

167. By the sea. Dated Douarnenez 1865. On canvas 15⅜ in. x 12 in.

Makart, Hans. German history painter, Viennese School. Born in Salzburg 1840; died in Vienna 1884. Studied first in the Vienna Academy, afterwards in the Munich Academy under Piloty. Visited London, Paris and Italy. Settled in Vienna 1869 on the invitation of the Emperor, who caused a sumptuous studio to be prepared for him. Professor in Vienna Academy from 1879. Gold medals in Vienna 1857, 1882. Medal of Honor in Paris 1878. Chev. Légion d'Honneur 1878; Officier 1884.

168. Treasures of the sea. Decorative panel with gold background. On canvas 15⅞ in. x 41⅜.

Neuville, Alphonse-Marie de. French battle and genre painter. Pupil of Picot. Born in Saint-Omer, Pas-de-Calais, France, 1836; died in Paris 1885. Salon medals 1859, 1861. Chev. Légion d'Honneur 1873; Officier 1881.

169. The piece in danger. Cavalry charge on battery of field artillery. Signed A. de Neuville. On canvas 47¼ in. x 32⅞ in.

McEwen, Walter—Paris. American genre painter. Born in Chicago. Pupil of Cormon and Robert Fleury in Paris. Medals in Paris 1889, 1900; Chicago 1893; Antwerp 1894; Berlin 1896; Munich 1897. Chev. Légion d'Honneur 1896.

170. The judgment of Paris. Modern Dutch interior, with four figures. Signed W. McEwen. On canvas 36¾ in. x 50¼ in.

Schreyer, Adolf—See note before 135.

171. Fleeing from the flames. In the foreground a group of terrified horses rushing forward in confusion. A burning barn in the middle distance. Signed Ad. Schreyer. On canvas 40¾ in. x 69⅜ in.

Isabey, Louis-Gabriel-Eugène. French landscape and marine painter. Born in Paris 1804; died at Ligny, Seine-et-Marne, 1886. Son and pupil of Jean-Baptiste Isabey, miniature painter. In 1830 he accompanied the French expedition to Algiers as royal marine painter. Medals 1824, 1827, 1855. Chev. Légion d'Honneur 1832; Officier 1852.

172. The tempest. Sea beating against a lighthouse, which appears nearly black against a blacker sky. Signed E. I. On wood 23⅝ in. x 16⅝ in.

Max, Gabriel—Munich. German history and genre painter. Born in Prague 1840. Son of the sculptor, Joseph Max. Pupil of Engerth in the Prague Academy, 1854–58; then for three years of Blaas, in the Vienna Academy, and finally of Piloty in Munich. Gold medals in Berlin and Munich. Hon. Member of Munich Academy, and professor in its schools 1879–1883.

173. First sorrow.

Meissonier, Jean-Louis-Ernest. French history and genre painter. Born in Lyons 1815; died in Paris 1891. Went to Paris in 1830. Pupil of Léon Cogniet for four months, but mainly developed by study of the old masters, especially the Dutch. He first became known as an illustrator of books, but soon began the series of masterpieces on a small scale which have made his name famous in every part of the civilized world. Salon medals 1840, 1841, 1843, 1848. E. U. medals 1855 (Gr. Med. d'Honneur), 1867 (d'honneur), 1878 (Rappel). Chev. Légion d'Honneur 1846; Officier 1856; Commandeur 1867: Grand Officier 1878; Grand Commandeur 1889. Membre de l'Institut 1861.

174. The vidette. A plateau, partly overgrown with low shrubs. Bay horse near front with body in full front view, but head inclined to right. Rider also looks to right. Signed Meissonier. On canvas 41¼ in. x 35⅞ in.

Verboeckhoven, Eugène Josef. Belgian animal and landscape painter. Born in Warneton, West Flanders, 1799; died in Brussels 1881. Son and pupil of the sculptor Barthélemy Verboeckhoven. Paris medals 1824, 1841, 1855. Chev. Légion d'Honneur 1845.

175. Sheep on the hillside. Two lambs in front. Signed Eugène Verboeckhoven ft. 1880. On canvas 43⅛in. x 35⅞ in.

Bargue, Charles. French genre painter. Born in Paris; died there in 1883. Pupil of Gérôme. Began his career as a lithographer, and was medaled as such in 1867, 1868.

176. The prayer to Allah. The prayer is made by a Moor in a mosque. He stands barefooted on a small carpet, with sash full of warlike weapons. On canvas 18⅛ in. x 12¾ in.

Vély, Anatole. French history and genre painter. Born in Ronssoy, Somme, 1838; died in Paris, 1882. Pupil of Valenciennes Academy, and, in Paris, of Signol and École des Beaux-Arts.

177. Between love and riches. Signed Vély. On canvas 32½ in. x 49¾ in.

Jacque, Charles-Émile. French animal and landscape painter, engraver and etcher. Born in Paris 1813; died in 1893. Medals 1861, 1863 (Rappel), 1864, 1889 (E. U.) Chev. Légion d'Honneur 1867.

178. Feeding time. Sheep at foot of step-ladder in barn. Signed ch. Jacque. On wood 12⅛ in. x 9½ in.

Bonheur, Marie-Rosa—French animal painter. Born in Bordeaux, 1822; died May 26, 1899. Daughter and pupil of Raymond Bonheur. Medals of Salon 1845, 1848; E. U. 1855, 1867. Chev. Légion d'Honneur 1865; Officier 1894.

179. Cattle at rest on hillside. Snowy peak seen through clouds at distance. Signed Rosa Bonheur 1885. On canvas 21⅝ in. x 26⅛ in.

Koekkoek, Barend Cornelis. Dutch landscape painter. Born in Middelburg 1803; died in Clèves 1862. Son and pupil of J. H. Koekkoek. Member of Rotterdam and St. Petersburg academies 1840. Order of the Lion 1840; of Léopold 1842. Medals in Paris, Amsterdam and The Hague.

180. A gathering storm in Flanders. Hurrying men, women, children and cattle on a hillside road at the right in shadow of heavy clouds. Beyond is a distant castle in bright sunlight. Signed B. C. Koekkoek 1852. On wood 28½ in. x 40 in.

Corot, Jean-Baptiste-Camille. See note before 108.

181. Just before sunrise. Stream coming from hills in the distance down to the foreground. Rocky banks. Boat with two men poling out from among trees on the right. Stream bright with reflections from clouds. Stamped *Vente Corot.* On canvas 36 in. x 52⅛ in.

Verschuur, Wouterus. Dutch animal and landscape painter. Born in Amsterdam 1812; died in Vorden 1874. Pupil of Pieter Gerhardus van Os. Member of Academy of Amsterdam 1833, Rotterdam 1862. Medals at Amsterdam 1831, 1832, 1838; at The Hague 1858, 1859. Officer of Order of Oaken Crown 1862.

182. A Flemish inn. In the courtyard. Horses of gentlemen just arrived. Loaded wagon and horseman coming in under archway. Party at a small table with wine. Signed W. Verschuur. On canvas 31 in. x 47½ in.

Troyon, Constant. See note before 136.

183. Pasture by the wood on the road from Honfleur to Villerville, with fourteen cattle. Signed C. Troyon. On canvas 32½ in. x 52⅝ in.

Courbet, Gustave. French genre, landscape and portrait painter. A leader of the realists. Born in Ornans, Doubs, France, 1819; died near Vevey, Switzerland, 1878. Pupil of David d'Angers.

184. An Alpine scene. Signed 74 | G. Courbet. On canvas 23⅞ in. x 28½ in.

Detaille, Jean-Baptiste-Édouard. See note before 118.

185. The reconnoissance. Soldiers in a village street. Snow on ground and roofs. Signed Édouard Detaille 1875. On canvas 20½ in. x 28 in.

Bouguereau, William-Adolphe—Paris. French history and genre painter. Born in La Rochelle 1825. Pupil of Picot and École des Beaux-Arts. Prix de Rome 1850. Medals of E. U. 1855, 1867, 1878 (d'honneur); of Salon 1857, 1858 (d'honneur). Chev. Légion d'Honneur 1859; Officier 1876. Membre de l'Institut 1876. Hors Concours, E. U., 1900.

186. The bathers. Two life-size, nude female figures on a lonely beach. Signed W. Bouguereau 1884. On canvas 79 in. x 50¾ in.

Roybet, Ferdinand-Victor-Léon—Paris. French figure painter. Born in Uzès, Gard, 1840. Pupil of Lyons École des Beaux-Arts. Salon medal 1866; medal d'honneur 1893; Chev. Légion d'Honneur 1892.

187. The trumpeter. He stands in the strip of sunlight coming through the long narrow slit that serves as a window to a small room in a castle. Rich old-time costume. Signed F. Roybet. On wood 24 in. x 17¼ in.

Zorg. (Supposed to be the same as H. M. Sorgh). See 24.

188. A Dutch interior with seven figures. Signed H. (or F. C.) Zorg 1661. On wood 16 in. x 21½ in. (In room 32).

Croos, Anthony Jansz. van der. Dutch landscape painter. Born in 1606 or 1607; died in The Hague 1662. Worked in that city from 1634 to 1662, with a sojourn in Alkmaar in 1649. Pupil or follower of Jan van Goyen.

189. Dutch canal, with towpath in foreground and on right. The farther bank of the canal lined with buildings. Signature indistinct. On canvas 8⅛ in. x 10 in. (In room 32).

Merle, Hugues. French genre painter. Born at St. Marcelin, Isère, France; died in Paris 1881. Pupil of Léon Cogniet. Salon medals 1861, 1863 (Rappel). Chev. Légion d'Honneur 1866.

190. Napoléon at Grenoble. He stands on a hotel balcony listening to an address delivered by a workingman in the street. The speaker stands on a leaf of the city gate supported on the shoulders of several men. Signed Hugues Merle 1857. On canvas 51¼ in. x 39 in.

Healy, George Peter Alexander. Born in Boston, 1813. Pupil of Baron Gros and Couture. Studied and worked in Paris. Medal of Salon 1840; of E. U. 1855. Made frequent professional visits to the United States, but always returned to France until he settled in Chicago in 1855. Revisited Europe in 1869, remaining until 1892. Died in Chicago 1894.

191. Portrait of Wesley Munger, father of the donor. On canvas 30¼ in. x 25⅛. *Presented by A. A. Munger 1898.*

THE NICKERSON COLLECTION.

(See page 133).

OIL PAINTINGS.

Achenbach, Oswald—Düsseldorf. Born in Düsseldorf 1827. Pupil of his brother, Andreas. Medals of Paris Salon 1859, 1861. Rappel 1863. Chev. Légion d'Honneur 1863.

201. Scene on the Campagna, near Rome. Signed Osw. Achenbach. On canvas 17⅝ in. x 25⅜ in.

Beard, William Holbrook. Born in Painesville, Ohio, 1825. Began his career as a traveling portrait painter after some instruction from his elder brother, James H. Studio in Buffalo, N. Y. 1850. Went to Europe in 1857. Studied and practised in Düsseldorf, Switzerland, Italy and France. Settled in New York city 1860. N. A. 1862. Died February 20, 1900, in New York.

202. The bear's temperance question. Two bears in landscape. One standing and exhorting the other, who is rolling on the grass with a half emptied glass jug. Signed W. Beard. On canvas 12⅛ in. x 10¼ in.

Bierstadt, Albert—New York. Born in Düsseldorf 1829. Brought to America in infancy. Went back to study in Düsseldorf Academy in 1853. Spent winter in Rome and summers sketching in Switzerland and Germany. Returned to America in 1857. N. A. 1860. Chev. Légion d'Honneur, Paris 1869. Sent to Europe in 1867, on a government commission to make studies for a painting of the discovery of the Hudson river.

203. San Rafael, California. A mountainous landscape. Two cows in foreground. No other life. Signed ABierstadt. On canvas 31⅞ in. x 48⅜ in.

Bonheur, Marie-Rosa. See note before 179.

204. Cow and dog. Background of green foliage. Signed R. Bonheur. On canvas 19¼ in. x 25½ in.

Bouguereau, William-Adolphe. See note before 186.

205. A girl of Granada. She is breaking the rind of a pomegranate with her fingers. Signed W. Bouguereau 1875. On canvas 23⅜ in. x 18⅛ in.

Bradford, William. American marine painter with specialty of Arctic scenes. Born in New Bedford, Mass. Self-taught, but influenced by Van Beest, whose studio at Fairhaven he shared for two years. Accompanied several exploring expeditions towards the North Pole. A. N. A. 1874. Died 1892.

206. Arctic whaler homeward bound. Signed Wm. Bradford, N. Y. On canvas 20⅛ in. x 30 in.

Bridgman, Frederic Arthur—Paris. Born in Tuskegee, Alabama, 1847. Brought to Brooklyn in boyhood. Employed by American Bank Note Engraving Co., New York. Went to Paris in 1866. Pupil of Gérôme. Medal of Salon 1877; E. U. 1878, 1889, 1900. Chev. Légion d'Honneur 1878. S. A. A. 1880. N. A. 1881.

207. Awaiting his master. A servant minding two horses at door of a Moorish house in a narrow street. Signed F. A. Bridgman 1881. On canvas 16¼ in. x. 10¾ in.

Cabanel, Alexandre. Born in Montpellier, France, 1824; died in Paris 1889. Pupil of Picot and École des Beaux-Arts. Prix de Rome 1845. Medals of Salon 1852, 1855, 1865 (d'honneur); E. U. 1867. Commandeur Légion d'Honneur 1884. Membre de l'Institut 1863.

208. Ideal head, Oriental. Young woman with jeweled turban. Signed Alex. Cabanel. On wood 12⅝ in. x 9¼ in.

Cazin, Jean-Charles. See note before 104.

209. The isolated haystack. In centre of a varied landscape. Signed J. C. Cazin. On canvas 14¼ in. x 16⅛ in.

Ceramano, Charles Ferdinand—Paris. Born in Thielt, Belgium. Pupil of Royal Academy in Antwerp and of C. E. Jacque in Paris.

210. Sheep in edge of woods. Signed Ceramano. On canvas 32 in. x 45¾ in.

Church, Frederic Edwin. Born in Hartford, Conn., May 4, 1826. Pupil of Thomas Cole at Catskill, New York, where he first painted. Made sketching tours in South America in 1853 and 1857, and later in other lands. N. A. 1849. Medal of E. U., Paris, 1867. Died in New York, April 7, 1900.

211. Sunset, West Rock, New Haven. Signed F. E. Church. On canvas 14 in. x 19½ in.

Clays, Paul-Jean-Charles. See note before 166.

212. River Scheldt, near Antwerp. Water foreground, with large three-masted vessel of mixed rig and red and white sails. Signed P. J. Clays. On canvas 24⅞ in. x 42¼ in.

Cole, Thomas. Born in Bolton le Moor, England, 1801. Professional life passed mainly in New York. Made several visits to Europe—England, France and Italy. N. A. 1826. Died near Catskill, New York, February 11, 1848.

213. Landscape (ideal?). Mountain scenery. Stream with rapids runs from right foreground under long rustic bridge in middle distance. Miniature figures here and there. Sun setting behind distant ridge. Indistinct signature with date 1839. On canvas 22⅝ in. x 18⅝ in.

Colman, Samuel. Born in Portland, Maine, 1833. Studied in Paris and Spain. N. A. 1862. S. A. A.

214. Autumn landscape. A small grove and four cows drinking. Towards the left and beyond the cattle three tall and slender trees. The rest is mainly open country. Signed Sam. Colman. On canvas 12 in. x 22¼ in.

Coomans, Pierre-Olivier-Joseph. Born in Brussels. Pupil of Van Hasselaere in Ghent, and of N. de Kayser and Wappers in the Royal Academy of Antwerp. Traveled in Algiers, Italy, Turkey, Greece and the Crimea. On a second visit to Italy in 1857, he was so much attracted by the Pompeiian remains that his style and choice of subjects were permanently changed. (Died in 1889?).

215. Pompeiian lady. Half length, facing front. General creamy effect on a background of blue curtain. Signed Joseph Coomans 1877. On canvas 32⅛ in. x 25⅞ in.

Corot, J.-B.-C. See note before 108.

216. The sentinel. Landscape, with figure indicated on an eminence in the middle distance. Signed COROT. On canvas 25⅞ in. x 21⅜ in.

Couture, Thomas. Born in Senlis, Oise, France, 1815; died in Paris 1879. Portrait and historical painter. Pupil of Gros and Delaroche. Medals 1844, 1847, 1855. Chev. Légion d' Honneur 1848.

217. A young woman. Facing left in three-quarters view, nearly half length. Black hair and eyes. Arms crossed on breast, holding plain gray robe in place. On canvas 22⅛ in. x 17⅛ in.

Daubigny, C. F. See note before 112.

218. On the Marne. Signed Daubigny (187(8?). On wood 15¼ in. x 26¾ in.

Davis, Charles H. Born in Amesbury, Mass., 1856. Pupil of Otto Grundmann in Boston, and of Boulanger and Lefebvre in Paris. S. A. A., New York. Medals and prizes in New York, Boston, Paris and Chicago.

219. Twilight. In the distance a line of forest shows dark against a brilliant sky. Between two clumps of trees in the middle a flock of sheep is coming forward on a natural road worn in the turf. Signed C. H. Davis 1892. On canvas 18⅝ in. x 26½ in.

de Haas, Mauritz Frederick Hendrik. Born in Rotterdam 1832. Pupil of Spoel and Bosboom, and, later, of Louis Meyer at The Hague. In 1857 appointed artist to the Dutch navy. Settled in New York in 1858. N. A. 1867. Died 1895.

220. Marine. A seaport by moonlight. Steamer coming in. Signed M. F. H. de Haas. On canvas 16⅛ in. x 14¼ in.

Delacroix, Ferdinand-Victor-Eugène. See note before 116.

221. Chessplayers of Jerusalem. Signed Eug. Delacroix. On canvas 18⅛ in. x 21⅞ in.

222. Cleopatra. Signed Eug. Delacroix. On canvas 10¾ in. x 14 in.

Neuville, Alphonse-Mariè de. See note before 169.

223. The outpost. Cavalryman on black horse in three-quarters front view, inclined to right—apparently at the entrance to a bridge. Ground covered with snow. Signed A. de Neuville 1882. On canvas 19⅜ in. x 15½ in.

Diaz de la Peña, N.-V. See note before 119.

224. Maternal love. Two women, with two nude children, on the grass. Background of foliage. Signed N. Diaz '53. On canvas 27⅝ in. x 20⅞ in.

Dupré, Jules. See note before 123.

225. Evening at Isle Adam. Foreground of water rapidly narrowing towards the middle distance. Cottage on left; willows on right; man in boat between. All except shadowed parts tinted salmon by reflection from the clouds. Signed Jules Dupré. On canvas 13⅛ in. x 22 in.

Ernst, Rodolphe—Paris. Born in Vienna. Pupil of Feuerbach. Medal of E. U., Paris, 1889.

226. Interior of a mosque, with two figures—one seated on steps reading; the other fixing large hanging lantern. Signed R. Ernst '85. On wood 24 in. x 19¼ in.

Leon y Escosura, Ignacio—Paris. Born in Oviedo, Spain, 1834. Pupil of the Academy in Madrid, and of Gérôme in Paris. Famous as a painter of garden scenes and interiors with figures—"pictorial allusions to events and customs of the XVII and XVIII centuries."

227. Before the departure. Signed Leon y Escosura, 1872. On wood 11⅛ in. x 19¼ in.

Frère, Charles-Théodore, Born in Paris 1815. Died 1888. Pupil of Cogniet and Roqueplan. Medals 1848 and 1865.

228. Sunset on the Nile. Signed Th. Frère. On wood 12⅞ x 16¼ in.

Fromentin, Eugène. See note before 128.

229. On the Nile, near Philæ. Signed Eug. Fromentin 71. On canvas 24¾ in. x 43½ in.

Gaisser, Prof. Max—Munich. Pupil of Löffz and A. Wagner.

230. In doubt. German interior (XVII century?). Lawyer arguing with cavalier who seems reluctant to sign a document. Signed M. Gaisser. On wood 15⅝ in. x 19⅝ in.

Gérôme, Jean-Léon. See note before 159.

231. Albanian girl. Signed J. L. GEROME. On canvas 17⅛ in. x 14 in.

Gifford, Sanford Robinson. Born in Greenfield, N. Y., 1823. Died in New York city 1880. Pupil of National Academy of Design and J. R. Smith, New York. Studied and sketched also in Paris, Rome and various other parts of Europe, Syria, Egypt and the Rocky Mountains. N. A. 1854.

232. Sunset on the lake. (Italian scenery?). Signed S. R. Gifford 1859. On canvas 11¾ in. x 20¼ in.

Grützner, Eduard—Munich. Born in Gross-Carlowitz, Silesia, in 1846. Pupil of the Munich Academy and Piloty. One of the most successful of humorous genre pictures. Gold medal in Berlin 1872. Honorable Member of Munich Academy 1885.

233. A puzzled priest. Three men at cards. A priest, not in the game, is looking over one of the hands. Signed Eduard Grützner 1883. On canvas 35 in. x 28 in.

Hart, James M.—New York. Born in Kilmarnock, Scotland, 1828. Brought to America in 1831. Pupil of his brother William and of Schirmer in Düsseldorf. Commended at Centennial Exhibition in Philadelphia, 1876. N. A. 1859.

234. Oaks in Autumn. Large tree in centre. Cows around it—some in pool. Signed James M. Hart '88 (or 188*). On canvas 16 in. x 21⅛ in.

Henner, Jean-Jacques—Born in Bernwiller, Alsace, 1829. Pupil of Drolling and Picot. Prix de Rome 1858. Salon medals 1863, 1865, 1866, 1898 (d'honneur). Gold medal of E. U. 1878. Commandeur Légion d'Honneur 1898. Membre de l'Institut 1889. Grand Prix, E. U., 1900.

235. A brunette. Head and bust. Bodice cut low in front —bright red with purple border. Signed J. J. Henner. On canvas 18⅛ in. x 12⅝ in.

Inness, George. Born in Newburgh, New York, 1825. Pupil, one month, of Regis Gignoux in New York city. Visited Europe several times but remained distinctly an American artist—generally regarded as the greatest of his time in landscape painting. N. A. 1868. Died at the Bridge of Allan, Scotland, August 3, 1894.

236. Landscape—Sunset. Flat country with rough, open foreground. A few tall trees in the middle, with glimpses between their trunks of a distant village. Signed G. Inness, 1870. On canvas 15 in. x 23¾ in.

Jacquet, Jean-Gustave. See note before 158.

237. Head and bust of a young woman. A rich color harmony of reds and browns. Signed G. Jacquet. On wood 13⅝ in. x 10¾ in.

Jettel, Eugen—Vienna. Born at Janovitz (Johnsdorf?), Moravia, 1845. Pupil of Prof. Albert Zimmermann in the Vienna Academy. Traveled in France, Italy and Hungary, and worked some years in Paris. Gold medal in Munich 1869. Hors Concours at E. U. 1889. Chev. Légion d'Honneur 1889.

238. A gray day in Holland. Flat pasture land. Sheep grazing in foreground at left. Shepherd and dog near centre. Signed Eugène Jettel, Paris '88. On wood 14⅜ in. x 24 in.

Klombeck, J. B.—Amsterdam. Pupil of Koekkoek.

239. Landscape with cattle.

Signed { J. B. Klombeck ft. (1872) Eugéne Verboeckhoven. }

On canvas 36⅜ in. x 48⅝ in.

Koekkoek, Barend Cornelis. Born in Middelburg, Holland 1803; died in Kleef (Clèves) 1862. Pupil of his father, J. H. Koekkoek. Member of Rotterdam and St. Petersburg academies 1840. Order of the Lion 1840. Order of Léopold 1842. Chev. Légion d'Honneur. Medals in Paris, Amsterdam and The Hague.

240. On the Rhine. River and city with domes in distance. Steep road leads down from foreground on the left. On wood 15¼ in. x 20 in.

Lamorinière, Jean-Pierre-François. Born in Antwerp 1828. Medals of Paris E. U. 1878, 1889 (gold). Officier Légion d'Honneur 1889.

241. View near Antwerp. Steep bank on right down which a man with fagots on shoulder is descending to a boat in a little bay. On the farther shore, in the middle distance, begins a settlement of mansions among trees. Signed Fçois Lamorinière XXI 1870. On wood 20½ in. x 31¾ in.

Max, Gabriel. See note before 173.

242. Inspiration. Head of a young woman with flowing yellow hair. On canvas 9⅞ in. x 13½ in.

Merle, Hugues. See note before 190.

243. The vintage. Children loading donkey with grapes. Signed H. Merle. On wood 12¾ in. x 16⅛ in.

Mettling, Louis. Born in Dijon. Pupil of School of Fine Arts in Lyons and of Cabanel in Paris. Mention Honorable in Salon of 1888 and in E. U. of 1889.

244. A song and a bottle. Man and woman in a dark basement. Another woman coming in down steps. Signed Mettling '73. On wood 12¼ in. x 16⅛ in.

Michel, Georges. Born in Paris 1763. Died 1843. Pupil of Taunay. Michel's pictures, which were little cared for during his life, are now considered valuable as having played an important part in the war against the Classic school.

245. Old castle. On canvas 20⅜ in. x 29⅞ in.

Mücke, Carl—Düsseldorf. Son of Heinrich Karl Anton Mücke, a pupil of Schadow, well known as a painter of historical and religious pictures, including frescos.

246. The betrothal. Signed Carl Mücke (Df. '73?). On canvas 30½ in. x 26⅜ in.

Pasini, Alberto. Born in Busseto, Italy. Pupil of E. Ciceri, E. Isabey and T. Rousseau. Genre painter, Orientalist. Medals of Paris Salon 1859, 1863, 1864; E. U. in 1878 (d'honneur). Chev. Légion d'Honneur 1868; Officier 1878. A. C.

247. The messenger. An armed rider, ready to mount, stands on one side of doorway in Moorish courtyard. Sentinel opposite. Signed A. Pasini 1884. On canvas 18¼ in. x 15 in.

Ribot, Augustin-Théodule. Born at Breteuil, Eure, France, 1823; died at Colombes, near Paris 1891. Pupil of Glaize. Salon medals 1864, 1865; E. U. 1878. Officier Légion d'Honneur 1887.

248. The music lesson. Signed t. Ribot. On canvas 22½ in. x 16⅜ in.

Richards, William Trost—Newport, R. I. Born in Philadelphia 1833. Pupil of Paul Weber. Went to Europe in 1855 and studied in Florence, Rome, and Paris. Medal of Centennial Exhibition, 1876. Temple silver medal for best marine painting, Pennsylvania Academy, 1885. Medal of E. U., Paris, 1889.

249. The August moon—seen rising from the sea in early twilight. Signed Wm. T. Richards 89. On canvas 18 in. x 31⅞ in.

Rico, Martin. Born in Madrid. Pupil of F. de Madrazo. In 1862 he won the grand prize of the Madrid Academy—a four years pension to provide for residence and study in Rome or Paris. Rico went to Paris where he profited by the advice of Zamacois, Meissonier and Daubigny. He afterwards worked much with Fortuny in Italy. Medals of Paris E. U. 1878, 1889. Chev. Légion d'Honneur 1878.

250. A canal in Venice. Signed Rico. On canvas 28¼ in. x 18⅝ in.

Rousseau, Pierre-Etienne-Théodore. See note before 133.

251. An Autumn day. Flat, open country. Clump of trees in foreground at right, with pond immediately beyond. Woman on donkey coming forward near trees. On wood 14⅛ in. x 21 in.

Schreyer, Adolph. See note before 135.

252. Arab scouts. Signed Ad. Schreyer. On canvas 20½ in. x 33¼ in.

Spring, Alfons—Munich. Born in Libau, Russia. Mention Honorable of Paris E. U. 1889.

253. Not convinced. The picture seems to represent a discussion over a legal document. One old German peasant is holding out against three others. Signed A. Spring, München. On wood 22¼ in. x 29⅞ in.

Alma-Tadema, Laurenz—London. Born in Dronryp, Holland, 1836. Has lived in London since 1870. Studied art in Antwerp Academy, and, afterwards, with Baron Leys. Paris medals (Salon) 1864, (E. U.) 1867, 1878, 1889, 1900 (Grand Prix). Officier Légion d'Honneur 1878. R. A., London.

254. Peek-a-boo! An ancient Roman interior, with mother, child and servant. All things are ready for the child's bath—except the child, perhaps. On wood 22½ in. x 15⅞ in.

Van Marcke, Émile. See note before 140.

255. A golden Autumn day. A red, a white, and a black cow coming forward by a bank on which are large trees. The bank runs from the right foreground back towards the left to a large farmhouse which carries the diagonal line beyond the centre of the picture. Signed Eug. van Marcke. On canvas 32⅜ in. x 22⅛ in.

Vedder, Elihu—American painter living in Rome. Born in New York 1836. Pupil of T. H. Matteson, Sherbourne, N. Y., and of Picot, Paris. N. A. 1865. Member S. A. A. 1880.

256. A storm in Umbria. Signed Elihu Vedder, Rome 1875. On canvas 13 in. x 45 in.

Verschuur, Wouterus. See note before 182.

257. Normandy horses crossing the Meuse at Dinant. Signed W. Verschuur. On wood 27⅜ in. x 39⅜ in.

Veyrassat, Jules-Jacques. Born in Paris 1825. (Died 1893 or 1894?) Landscape and animal painter. Pupil of Lefman. Salon medals for engraving 1866, 1869; for painting 1889. Chev. Légion d'Honneur 1878.

258. Noonday rest. A field with two trees in foreground. A woman, two men and a donkey resting under the tree. Hay wagon with two horses on the left of the group. Signed J. Veyrassat. On wood 9⅜ in. x 13⅜ in.

Vibert, Jehan-Georges. See note before 153.

259. Palm Sunday. Signed J. G. Vibert 1873. On canvas 21⅜ in. x 15⅛ in.

Webb, C. M.—Düsseldorf.

260. The poachers. An officer with a warrant entering a room surprises three poachers playing cards. A fourth is hiding. Signed C. M. Webb 1873. On canvas 25¼ in. x 33⅞ in.

Weeks, Edwin Lord—Paris. Born in Boston 1849. Pupil of Bonnat, École des Beaux-Arts, Paris. Medal of Salon 1889; E. U. (gold) 1889. Chev. Légion d'Honneur 1896. Has sketched and painted in Cairo, Jerusalem, Damascus, Tangier and India.

261. A Mussulman's tomb, Ahmedabad. Buildings on the right extending back a considerable distance from the front. In the open space to the left of the buildings are several figures, including a mounted man holding a spare horse. Signed E. L. Weeks, with seal. On canvas 29 in. x 23⅝ in.

Wyant, Alexander H. Born in Port Washington, Ohio, 1836; died 1892. Pupil of Hans Gude, in Carlsruhe, about 1866, and student of Turner's and Constable's works in London. Settled in New York city on his return from Europe. N. A. 1869. Also member of S. A. A. and American Water Color Society.

262. Edge of the woods. Foreground in deep shadow. Trees on both sides. The open apace in the middle leads into a glade full of sunshine. Signed A. H. Wyant. On canvas 14⅛ in. x 20 in.

Madrazo, Raimundo de—Paris. Born in Rome 1841. Pupil and son of Federico de Madrazo, a Spaniard, who died in 1894 at the head of the Madrid Academy. Studied also under Léon Cogniet in Paris. Medals of E. U., Paris, 1878 (first class), 1889 (gold). Chev. Légion d'Honneur 1878. Officier 1889. Hors Concours.

263. Portrait of Mrs. Nickerson, nearly half length, facing nearly front. Plain black bodice, with square cut front filled in with lace. Signed R. Madrazo 1901. On canvas 30 in. x 24 in. *Presented by Mr. and Mrs. Samuel M. Nickerson 1901.*

Ferraris, Arthur—Paris. Born in Vienna. Pupil of Aigner, Gérôme and Jules Lefebvre. Mention Honorable at Paris Salon 1889.

264. Portrait of Mr. Nickerson. Half length. Three-quarters view, from left. Iron gray hair, mustache and beard. Black coat and vest. Signed Ferraris 1901. On canvas 30 in. x 24 in. *Presented by Mr. and Mrs. Samuel M. Nickerson 1901.*

Neal, David—Munich. Born in Lowell, Mass., 1837. Worked first as a wood engraver, but went to Munich in 1861 and entered the Royal Academy. Pupil of his father-in-law, Chev. Ainmüeller 1862, and of Piloty 1869–1876.

265. Interior of St. Marks, Venice. Signed David Neal, München 1869. On canvas 72½ in. x 58⅛ in. *Presented by S. M. Nickerson 1887.*

Leutze, Emanuel. Historical and genre painter. Born in Gmünd, Wurtemberg, 1816. Taken as a child to Philadelphia, where he was first instructed by John A. Smith. Pupil of Lessing in Düsseldorf 1841. Studied also in Munich, Venice and Rome. Settled permanently in America in 1859, living alternately in New York and Washington. N. A. 1860.

266. The knight of Sayn and the gnomes. Signed E. Leutze 1849. On canvas 50 in. x 37½ in. *Presented by S. M. Nickerson 1894.*

MODERN OIL PAINTINGS.

NOT IN COLLECTIONS.
(See page 59 for explanation of abbreviations used).

AMERICAN.

(See also Nos. 170, 191, 202, 203, 206, 207, 210, 213, 214, 219, 220, 232, 234, 236, 249, 256, 261, 262, 265).

Baker, Ellen Kendall (Mrs. Harry Thompson)—Puteaux, near Paris. Born in the state of New York. Pupil of Paul Soyer and Harry Thompson in Paris.

280. Birds nesting. Signed E. K. Baker.

281. Vespers. Signed E. K. Baker, Paris.
Nos. 280 and 281 lent by the artist.

Bellows, Albert F. Born in Milbury, Mass., 1830. Studied in Paris and in Antwerp Royal Academy. Painted in England and Wales. A. N. A. 1859; N. A. 1861. Died in 1883.

282. A village scene. (New England?) Signed A. F. Bellows 1876. *Lent by W. T. Carrington.*

Bickford, Nelson N.—New York.

283. White cat asleep. Mouse watching it. Warm brown background. *Lent by Miss Katherine Eddy.*

Bigelow, Folger Allen. Born and died in Chicago. 1868-1891.

284. In the old garden. On canvas 15 in. x 10 in. *Presented by Mrs. D. F. Bigelow 1892.*

Bridgman, Frederic Arthur. See note before 207.

285. Women in Biskra weaving the burnoose. On canvas 48½ in. x 63 in. *Gift of the artist 1890.*

Bristol, John Bunyan—New York. Born in Hillsdale, N. Y., 1826. Pupil of Henry Ary in Hudson, N. Y. Medal of Centennial Exhibition, Philadelphia, 1876. Mention Honorable at Exp. Univ., Paris, 1878. N. A. 1875.

286. Whiteface Mountain. Signed J. B. Bristol. On canvas 24⅛ in. x 44 in. *Lent by Estate of Mary Gates.*

Casilear, John W. One of the group of painters who began as engravers with the American Bank Note Co., New York. Born in New York, 1811. Studied in Europe in 1840 and 1857. Associate of National Academy of Design, New York, 1835; Academician 1851. Died 1893.

287. A Swiss lake. Signed J. W. C. 1875. On canvas about 10 in. x 12 in. *Lent by Mrs. H. N. Hibbard.*

Chase, William Merritt—New York. Born in Franklin county, Indiana, 1849. Pupil of Wagner and Piloty in Munich. Medal of Centennial Exhibition, Philadelphia, 1876. Medals of Exp. Univ., Paris, 1889 (silver), 1900 (gold). Member of Soc. American Artists 1876; American Water Color Soc.; Munich Secession. N. A. 1890.

288. Alice. Full length portrait of a young girl in short white dress stepping forward and to left, and holding a pink ribbon around her shoulders with ends floating back. Signed Wm. M. Chase. On canvas 68¼ in. x 49⅝ in. *Presented by Ernest A. Hamill, 1893.*

Dannat, William T.—Paris. Born in New York 1853. Pupil of Munich Academy and Munkàcsy. Medal of Paris Salon 1893. Chev. Légion d'Honneur 1889; Officier 1897.

289. In a sacristy in Aragon. A stout priest dozing. Signed W. T. Dannat. On canvas 53¼ in. x 56¼ in. *Gift of the Opera Festival Association 1887.*

290. Study of an Aragonese smuggler. Pouring water into into his mouth from a jar held with both hands above his head. Signed W. T. Dannat. On canvas 32 in. x 23¾ in. *Gift of the artist 1881.*

291. Still life: pears and tomatoes. Signed W. T. Dannat, 1882. On canvas 16¼ in. x 26 in. *Gift of the Opera Festival Association 1889.*

Davis, Charles H. See note before 219.

292. Close of day. Rough open ground with two trees and a barn or house in middle distance. Signed C. H. Davis 1889. On canvas 17⅞ in. x 26 in. *Presented by the Opera Festival Association 1889.*

de Haas, M. F. H. See note before 220.

293. Sunrise on the coast of Maine. Signed M. F. H. de Haas. On canvas about 16 in. x 26 in. *Lent by Mrs. H. N. Hibbard.*

Dodge, William de Leftwich—Paris. Born at Liberty, Virginia, 1867. Entered École des Beaux-Arts, Paris, at the age of sixteen. Studied also in Munich. Medal of E. U., Paris, 1889. Decorated the dome of the Administration building, W. C. E., Chicago, 1893. Painted "The Elements" on tympana of Congressional Library, Washington.

294. The sun bath. Two girls in a sunny garden, nude to the waist. Costume and some other accessories intended, apparently, to suggest ancient Greece. Signed Wm. de Leftwich Dodge, Giverney, 1900. On canvas 50 in. x 35 in. *Lent by Mrs, J. M. Longyear 1901.*

Dolph, John H.—New York. Born at Fort Ann, New York state, 1835. Pupil of Louis Van Kuyck, Antwerp.

295. Two kittens in a straw hat. *Lent by Miss Katherine Eddy.*

Earle, Lawrence C.—Montclair, New Jersey. Born in New York city, 1845. Studied in Munich, Florence and Rome. A. N. A. Member A. W. C. S. Hon. Member of Art Institute of Chicago.

296. Mother and child. Signed L. C. Earle, '57. On canvas 36¼ in. x 64½ in. *Lent by Mrs. J. H. Moore.*

Elliott, Charles Loring. Born in Scipio, New York, 1812. Died in Albany 1868. Pupil of John Trumbull.

297. Portrait of H. W. Hewitt. Head and unfinished bust. *Lent by Mrs. Hewitt.*

Fuller, George. Born in Deerfield, Mass., 1822; died in Boston, 1884. Studied in Boston, New York, London and continental Europe. A. N. A. 1853. S. A. A. 1880.

298. Study. Small full length of a lady seated in a high backed chair. *Lent by Mrs. M. E. Farson.*

Gaugengigl, Ignaz Marcel—Boston. Born in Passau, Bavaria. Member of Society of American Artists, New York, since 1895.

299. Full length miniature figure of a man playing a guitar. Signed 1895 I. M. Gaugengigl. On wood 8¾ in. x 6¼ in. *Lent by W. T. Carrington.*

Grayson, Clifford Prevost—Philadelphia. Born in Philadelphia 1859. Pupil of the Pennsylvania Academy of the Fine Arts and of Gérôme. American Art Asso. prize of $2,000 1886. Temple Gold Medal, P. A. F. A., 1887.

300. Rainy day in Pont Aven, 1882. On canvas 44 in. x 64½ in. *Presented by Mrs. C. J. Singer 1896.*

Harrison, Birge—Plymouth, Mass. Born in Philadelphia 1854. Pupil of Carolus-Duran and Cabanel in Paris. Salon picture of 1881 purchased by the French government and placed in National Art Museum, Marseilles. Silver medal E. U. 1889. Hors concours Paris Salon. Medal W. C. E., Chicago, 1893. Member Society of American Artists, New York, 1882.

301. October in France. Foreground of green grazing land. Brown thicket on left, spreading regularly toward the right as it recedes from the front. Flock of sheep in distance in front of house or barn. Signed Birge Harrison 1887. On canvas 23 in. x 28½ in. *Purchased from the artist in 1898.*

Harrison, Thomas Alexander—Paris. Born in Philadelphia 1853. Pupil of Pennsylvania Academy of the Fine Arts, and, in Paris, of École des Beaux-Arts, Bastien-Lepage and Gérôme. Temple Silver Medal, P. A. F. A., 1887, and Gold Medal of Honor from same academy in 1894. Gold medal of E. U., Paris, 1889. Medals of honor in Brussels and Ghent 1892. Chev. Légion d'Honneur, Paris, 1889. Officer of Public Instruction, France. A. N. A., New York, 1898. S. A. A. 1885. Member of other societies in Paris and London and corresponding member of the secessionist societies of Berlin and Munich.

302. *Les amateurs.* Boy and girl fishing from boat among water lilies. Signed Alex. Harrison. Painted in France 1882 or 1883. On canvas 57¾ in. x 91 in. *Purchased from the artist by subscription and presented to the Art Institute in 1883.*

303. Marine. A quiet twilight sea. Foreground of low beach with but little surf. In color, a harmony of greens and browns. Signed A. Harrison. On canvas 18¼ in. x 36 in. *Lent by W. T. Carrington.*

Hart, William. Born in Scotland 1822. Brought to America 1831. Employed as a coach decorator in Albany. Opened studio in New York city in 1853. N. A. 1858. President of American Water Color Society 1870-1873. Died 1894.

304. Landscape with cattle. Signed Wm. Hart 1884. On canvas 36 in. x 29 in. *Bequest of Catherine M. White 1899.*

305. On Lake George. Cottage on hither shore and cows on beach near by. Signed W. Hart 1875. On canvas about 10 in. x 12 in. *Lent by Mrs. H. N. Hibbard.*

Healy, G. P. A. See note before 191.

306. Armenian fathers. The two priests represented are nearly, or quite, life size. One is seated, at the right, with a large open book on his knee. The other stands farther back and to the left, and leans over to look at the book. Both have long gray beards and wear black robes with red lining. On canvas 54 in. x 40 in.

Hitchcock, George—Egmond Hoef, Holland. American painter, born in Providence, Rhode Island, 1850. Pupil of Boulanger and Lefebvre in Paris, and Mesdag, at The Hague. Medals, in New York (1887), Paris E. U. (1889, 1900), Chicago W. C. E., (1893), Berlin (1896), Dresden (1897), Vienna (1898). Member of the Munich Secession.

307. Flower girl in Holland. She has stopped before a house in the foreground at the left. All beyond is marsh meadow land with road through. On canvas 31 in. x 58¼ in. *Presented by Potter Palmer 1888.*

Howe, William H.—Lawrence Park, Brouxville, New York. Born in Ravenna, Ohio, 1846. Pupil of Otto von Thoren and Vuillefroy, Paris. Medal of Paris Salon 1888; E. U. 1899. Hors Concours at Salon 1890. Medal of W. C. E., Chicago, 1893. Gold medals in Philadelphia, London and Boston 1890; San San Francisco 1894; Atlanta 1895. Officier d'Académie, Paris, 1896.

308. Return of the herd. Signed William H. Howe, Paris, 1887. On canvas 81 in. x 120½ in. *Lent by the artist.*

Inness, George. See note before 236.

309. Moonlight on Passamaquoddy Bay. Signed G. Inness 1893. On canvas 30 in. x 45¼ in. *Lent by Martin A. Ryerson.*

310. Rainy (or breezy) day. Signed G. Inness 1893.

311. Cloudy day near Milton. Signed G. Inness 1877.

312. Autumn. Trees of uniform dark brown against a deep blue sky. Not much sky visible. Signed G. Inness 1892.

313. The lone pine—sunset. Signed G. Inness 1893. *Nos. 310–313 lent by Cyrus H. McCormick.*

Melchers, Gari—Paris. Born in Detroit, Michigan. Pupil of Lefebvre and Boulanger, Paris. M. H., Paris Salon, 1886; Medal 1888; Grand Prix, E. U. 1889. Chev. Légion d'Honneur 1896. First Class medal in Amsterdam 1887, in Munich

1888. Medals of Honor in Berlin (1891) and Antwerp (1894). First Prize, Art Institute of Chicago 1891. Member of International Jury of Award, Chicago 1893. Member of Society of American Artists, New York, 1886; of the Société Nationale des Beaux-Arts, Paris, and of the Secession, Munich (Corresp.) Knight of the Order of St. Michael, Bavaria. Represented in the Luxembourg Gallery.

314. The young mother. Signed Gari Melchers. On canvas 34½ in. x 15¼ in. *Lent by Mrs. J. M. Longyear.*

Murphy, John Francis—New York. Born in Oswego, New York 1853. Second Hallgarten Prize, N. A. D. 1885: Webb Prize, S. A. A. 1887. Gold medal of Prize Fund Exhibition, New York, 1887. Medals of W. C. E., Chicago 1893; etc., etc. Mention Honorable at Paris E. U. 1900.

315. Landscape. Signed J. F. Murphy. On canvas 9⅛ in. x 7 in. *Lent by James H. Dole.*

Nourse, Elizabeth—Paris. Born in Cincinnati 1859. Pupil of Art Academy in that city and of Lefebvre, Henner and Carolus-Duran in Paris. Medals—in Chicago 1893, Tunis 1897, Nashville 1897, E. U., Paris, 1900.

316. Mother and children. (The original title of this picture, painted in France, was "*Le Gouter, Evening.*" The mother is feeding an infant with a spoon, while a small child standing by a table drains the last drops from a large bowl tipped up to her mouth and nearly covering her face. The group is lighted from a lantern on the table. Signed E. Nourse '93. On canvas 46½ in. x 30⅜ in. *Presented by Mrs. Charles E. Culver 1897.*

317. The neighbors. Three women gossiping—one with an infant in her arms. Signed E. Nourse 1889. On canvas 44¼ in. x 45⅝ in. *Lent by J. Irving Pearce, Jr.*

318. Good Friday. Signed E. Nourse, Rome 1891. On canvas 62 in. x 60½ in. *Lent by J. Irving Pearce, Jr.*

Ochtman, Leonard—Mianus, Conn., and New York city. Born in Zonnemaire, Holland, 1854. Medal of Columbian Exposition, Chicago 1893. Gold Medal of Art Club of Philadelphia 1894. A. N. A. 1898. Member of S. A. A., 1891.

319. Evening in the woods. Signed Leonard Ochtman 1893. On canvas 16 in. x 22 in. *Lent by W. T. Carrington.*

Pearce, Charles Sprague—Paris and Auvers-sur-Oise (Seine-et-Oise) France. Born in Boston 1851. Pupil of Léon Bonnat, Paris. Medal of Paris Salon 1883. Gold medals in Boston, Philadelphia, San Francisco, Ghent, Munich. Diploma of Honor, Berlin. Chev. Légion d'Honneur 1894; of Order of Léopold (Belgium); Order of Red Eagle (Prussia); Order of Dannebrog (Denmark 1899). Member S. A. A., New York, 1886.

320. The Beheading of John the Baptist. Signed Charles Sprague Pearce, Paris 1881. On canvas 99¼ in. x. 68¼ in.

Ream, Cadurcis Plantagenet—Chicago. Born in Ohio. Studied in Paris and Munich.

321. Purple plums. Signed C. P. Ream. On canvas 16 in. x 22 in. *Bequest of Catherine M. White.*

Reid, Robert—New York. Born in Stockbridge, Mass. Pupil of Boulanger and Lefebvre, Paris. Medal of W. C. E., Chicago 1893. Clark prize, N. A. D. 1897. First Hallgarten Prize, N. A. D., 1898.

322. Blessing the boats. Signed Robert Reid. On canvas 75 in. x 98¾ in. *Lent by J. Irving Pearce, Jr.*

Richards, W. T. See note before 249.

323. Marine. Signed W. T. Richards. *Lent by W. T. Carrington.*

Shaw, Annie Cornelia. Born in West Troy, New York, 1852. Died in Chicago 1887. Pupil of H. C. Ford, Chicago.

324. Autumn in the beech woods. *Lent by James H. Dole.*

325. Beech woods in Ohio. *Lent by Dr. S. W. Shaw.*

326. Along shore, Autumn 1882. *Lent by Dr. S. W. Shaw.*

327. Study of trees. *Lent by Dr. S. W. Shaw.*

328. The russet year. Painted 1885. *Purchased in 1894. Part of the purchase money received from the Opera Festival Association.*

Shirlaw, Walter—New York. Born in Paisley, Scotland, 1837. Pupil of Munich Royal Academy and Raab, Wagner, Ramberg and Lindenschmidt. Medals of Royal Academy, Munich; Centennial Exhibition, Philadelphia, 1876; E. U., Paris, 1889. Lotos Club Fund Prize, N. A. D. 1895. N. A. 1888. Member American Water Color Society.

329. An Italian boy. A proletaire—full length side view—seated on a broad stone as on the floor. On canvas 34½ in. x 42½ in. *Gift of Mrs. Cyrus H. McCormick.*

330. Portrait of the artist. Signed W. Shirlaw 1878. On canvas 27⅝ in. 21⅛ in. *Gift of Joseph M. Rogers 1887.*

331. Study of an old woman in the costume of a nun. *Lent by Mrs. H. N. Hibbard.*

Smith, A. B.—Lansing, Mich.

332. Landscape with sheep. *Lent by the artist.*

Stokes, Frank Wilbert. Born in Nashville, Tenn. Artist member of the Peary Relief Expedition of 1892, and the North Greenland Expedition of 1893-4.

333. The Calm of the North. Smith Sound, 11 A. M., July 1892. Signed F. W. Stokes 93. Smith Sd., Lat. 77° N. 47. *Lent by A. M. Barnhart.*

334. The Peary encampment. Signed F. W. Stokes 93.

Stuart, Gilbert. Born in Narragansett, R. I., 1755. Died in Boston 1828. Pupil of West in London. Worked in that city, in Dublin and in Philadelphia. Esteemed the greatest American portrait painter.

335. Full length portrait of Washington. Small size. *Lent by C. F. Gunther.*

336. Bust portrait of Washington. Three-quarters face to left. *Lent by C. F. Gunther.*

Tryon, Dwight William—New York. Born in Hartford, Conn., 1849. Pupil of Daubigny, Chevreuse and Guillemet in Paris. Third Hallgarten Prize, N. A. D., 1889. Webb Prize, S. A. A., 1889. Two gold medals of American Art Association, New York. Gold medal of Munich International Exposition. N. A. 1891; S. A. A. 1882.

337. A spring morning. Flat country with foreground of green turf relieved by a small clump of trees just beginning to put forth leaves. The land beyond is diversified by rectangular patches of ploughed ground. Signed D. W. Tryon 1890. *Lent by Ralph H. Booth.*

Thomas, S. Seymour—Paris (and San Antonio, Texas). Born in St. Augustine, Texas, 1868. Pupil of W. M. Chase, in New York, and of Lefebvre and Benjamin-Constant, in Paris. Bronze medal of E. U., Paris, 1900.

338. Portrait of Mrs. Patten, of London, née Bigelow. Signed S. Seymour Thomas. On canvas 51½ in. x 32 in. *Lent by W. W. Bigelow.*

Vedder, Elihu. See note before 256.

339. Lazarus. A powerful head of heroic size, swathed in white cloth, part of a voluminous robe. The face is of a high Caucasian type in outline, but almost African in color. Signed "Copyright 1894 by Elihu Vedder." *Lent by Mrs. Melville Stone.*

340. Cyprus trees on San Miniato, Florence. (Title inscribed on back of canvas over signature of painter). *Lent by Cyrus H. McCormick.*

Wendt, William—Chicago. Born in Germany 1865. Self taught. Second Yerkes Prize, Chicago Society of Artists 1893. Young Fortnightly prize, Chicago, 1897.

341. Chaos. A rounded, rocky hill top in California, thinly covered with moss and cut in two diagonally by a narrow irregular fissure. Signed Wm. Wendt. Painted 1899? *Lent by Cyrus H. McCormick.*

341 1-2. Looking down (through a rocky chasm to the Pacific ocean). Signed Wm. Wendt. Painted 1899? *Lent by Cyrus H. McCormick.*

West, Benjamin. Born in Springfield township, Delaware county, Pennsylvania, 1738. His family belonged to the "Society of Friends," (Quakers). His early studies in art were made under great disadvantages; but, in spite of that and of family opposition, he established himself as a portrait painter in Philadelphia between 1753 and 1756, continued until 1758; then in New York until 1760; then in Italy about three years and finally settled in England. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. Died in 1820.

342. Troilus and Cressida. On wood 13⅜ in. x 16⅞ in. *Presented by William O. Cole.*

Whistler, James Abbott McNeill—Paris and London. Painter and etcher. Born in Lowell, Mass., 1834. Pupil for two years of Gleyre, in Paris. Settled in London in 1863. Removed to Paris about 1893. Medal of Paris Salon 1883; E. U. 1889 (gold). Temple gold medal, Philadelphia, 1894. Medals of honor for painting and engraving, E. U., Paris, 1900. Chev. Légion d'Honneur 1889; Officier 1891. Hon. member St. Luke's Academy, Rome, and of Royal Academy, Munich.

343. Nocturne, Southampton water. On canvas 20 in. x 30 in. *Slickney Bequest Purchase, 1900.*

BRITISH.

(See also 111, 160, 254.)

Bennett, Frank M.—Croydon (a suburb of London.)

344. The Greek runner. Signed Frank M. Bennett. *Lent by P. A. Valentine.*

Brangwyn, Frank—London. Born in Bruges of English parents. Medal of Paris Salon 1891; E. U. 1900 (silver). Member of Société Nationale des Beaux-Arts, Paris, and of The Secession, Munich.

345. Pilots, Puerta de Pasaje. Five roughly clad men in wide veranda of a public house overlooking a little harbor surrounded by large irregular houses. The men are seen against a strong light, themselves in shadow. Signed Frank Brangwyn. *Lent by William O. Cole.*

Constable, John. See note before 111.

346. Landscape. In the foreground on the right is a rough, steep hill, sloping towards the left down to the level of the plain. A lake is in view over the foot of the hill at the left. In the face of the hill at the right is the opening of a quarry, from which two men are loading a cart which stands on a ledge in front of the opening. *Lent by Cyrus H. McCormick.*

Crome, John (Old Crome). Son of an innkeeper in Norwich, England. Born 1769. Died in Norwich 1821. Brought up as a coach painter. Exhibited in Royal Academy between 1807 and 1818.

347. Landscape. Water foreground. Old wharf on left, in front of house with double gable. *Lent by Cyrus H. McCormick.*

Forbes, James. Born in Scotland about 1800. Resided in Chicago about 1860 to 1870.

348. Portrait of Alexander N. Fullerton (father of the donor). Three-quarters length. Seated in arm chair with red cushioned back, facing left and front. Small green covered table at left, with inkstand and papers. Full, light colored mustache and short beard. Painted about 1865. On canvas 52⅜ in. x 39½ in. In Fullerton Memorial Hall. *Presented by Charles W. Fullerton.*

Gainsborough, Thomas. Born in Sudbury, Suffolk, England, 1727; died in London 1788. Became pupil of Gravelot, engraver, in London, at the age of fourteen; and, afterwards, of Hayman, a painter. From 1769–1783 he exhibited ninety-six works at the Academy. Sir Joshua Reynolds says: "Whether he most excelled in portraits, landscapes or fancy pictures it is difficult to determine."

349. Landscape. Rough wooded foreground, with stream flowing between high banks to front and right. Red cow in the stream opposite to a woman sitting on the left bank. Between them, coming forward, is a countryman on a gray horse. *Lent by Cyrus H. McCormick.*

Lawrence, Sir Thomas. Son of an innkeeper in Devizes, England, but born in Bristol, 1769. Died in London 1830. His first efforts were chalk portraits of some of his father's customers. At ten years of age he began business as a "portrait painter in crayons" in Oxford, removing soon afterward to Bath. In his seventeenth year he began painting in oil colors. In 1787 he settled in London and entered as a student in the Royal Academy. Elected A. R. A. in 1791, though under the required age. Succeeded Reynolds as painter to the King. R. A. in 1794. Knighted in 1815. P. R. A. 1820. Chev. Légion d'Honneur, France, 1825. From 1787 to 1830 he exhibited 311 pictures at the Academy.

350. Cupid. Half length figure in elliptical frame. *Lent by Cyrus H. McCormick.*

Leighton, Frederick. Born in Scarborough, England, but brought up on the continent. Studied art in Rome, Florence, Dresden, Berlin and Paris; painted some pictures in Brussels in 1848; and finally settled down to serious work in Frankfort under Steinle. His settled residence in England did not begin until 1860. He was elected A. R. A. in 1864, R. A. in 1869, and P. R. A. (President of the Royal Academy) in 1878. Knighted in 1878; created a baronet of the United Kingdom in 1885; elevated to the peerage as Lord of Stretton shortly before his death, which occurred January 25, 1896. Sir Frederick's honors in Paris were a Salon medal of the second class in 1859. a gold medal of the *Exp. Univ.* 1889, and the rank of Officier in the Légion d'Honneur 1878.

351. Perseus and Andromeda. *Lent by P. A. Valentine.*

Owen, William. Born in Ludlow, England, 1769. Went to London about 1786, and received instruction in painting from Catton, R. A. and Reynolds, P. R. A. Became A. R. A. 1804; R. A. 1806; portrait painter to the Prince of Wales 1810. Died 1825.

352. Portrait of a lady, three-quarters length, seated in high-backed chair. Simple white dress. Right arm resting on red cushion. Red cushion also on back of chair and red hangings behind. Gray pillar at the right. *Lent by Cyrus H. McCormick.*

Peele, John Thomas—London. Genre painter. Born in Peterborough, England, 1822; taken to America in his second year. Painted portraits in the chief American cities. Returned to England in 1851. His name appears in the English directory of artists, as late as 1896.

353. Reception into Paradise. Dated Paris 1849. On canvas 54½ in. x 74½ in. *Lent by C. B. Hume.*

Rosetti, Dante Gabriel. English Preraphaëlite painter and poet, born in London 1828. Eldest son of Gabriel Rosetti, Italian patriot and poet. Pupil of Ford Madox Brown. Died in Birchington, England, 1882.

354. The fortune teller. A woman, seated, with naked boy standing between her knees. She looks up at a drooping lady in a maroon gown who leans over her, supported from behind by a gentleman in gray and brown. *Lent by P. A. Valentine.*

Rothwell, Richard. Portrait and genre painter. Born in Athlone, Ireland, 1800. First studied and practised in Dublin, and was elected a member of the Hibernian Academy. Assisted Sir Thomas Lawrence in London. Worked afterwards in Dublin, Leamington, Paris and Rome. Died in Rome 1868.

355. Portrait of the artist. *Lent by Mrs. Mary McCabe.*

Shaw, Byam—London. Born 1872. Pupil of J. A. Vinter from 1880–1887; of Royal Academy, London, 1890. Medal of Paris E. U. 1900.

356. Truth. [A pictorial allegory in the imaginary mediæval English style. Truth, a beautiful young woman, has been deprived of her white robe. Her nude figure, relieved against a green curtain, is a centre piece around which the members of the royal court of various degrees (all taking part in the performance) are grouped as a border. The King is blindfolding Truth, supported by the church and the law]. Signed Byam Shaw 1898. *Lent by P. A. Valentine.*

Stanfield, Clarkson. English marine painter, born in Sunderland 1793. Died at Hampstead 1867. While a sailor in the Royal Navy he was advised by Captain Marryat to adopt art as a profession. Began his career as a scene painter; became A. R. A. in 1832 and R. A. in 1835.

357. A ship in distress. On canvas 24⅛ in. x 31⅞ in. *Lent by Mrs. W. A. Conover.*

Thompson, Harry—Puteaux, near Paris. Born in London. Died Aug. 30, 1901. Pupil of C. F. Marchal and Charles Bussoa, Paris. Medal of Salon 1884; E. U. 1889.

358. Landscape with sheep, in Picardy. Signed h. Thompson. On canvas 32⅛ in. x 46¼ in. *Lent by James H. Dole.*

359. Landscape with calves. On canvas 24⅝ in. x 32⅜ in. *Lent by the artist.*

360. Landscape with sheep. *Lent by the artist.*

361. Marsh with cattle. On canvas 17¼ in. x 23¼ in. *Lent by James H. Dole.*

362. *Un Calvaire.* A crucifix set up by a brown hillside on the left of the view in rough grazing land. A flock of sheep and a shepherd coming forward, keep near the crucifix in passing. Signed h. Thompson. On canvas 79 in. x 118½ in. Purchased by subscription and *presented to the Art Institute in 1884.*

Tomson, A.—London.

363. Cat chasing a butterfly. Signed A. Tomson. *Lent by Miss Katherine Eddy.*

Wardle, Arthur—London.

364. A morning drink. Two leopards at a jungle pool. Brilliant foreground of red water-lilies. Signed Arthur Wardle. *Lent by P. A. Valentine.*

CONTINENTAL EUROPEAN.

(See also Nos. 101-110, 112-142, 153-159, 161-169, 171-190, 201, 204, 205, 208-210, 212, 215-218, 221-231, 233, 235, 237-248, 250-253, 255, 257-259, 263, 264.)

Adam, Jul.

365. Gray cat and kittens playing. Signed Jul. Adam. *Lent by Miss Katherine Eddy.*

Andreotti, F. Born in Florence, 1847. Worked in Florence and Rome. Lived in Chicago in 1893.

366. The old story. On canvas 18 in. x 14¼ in. *Bequest of D. W. Irwin, 1894.*

Benjamin-Constant, Jean-Joseph—Paris. Born in Paris 1845. Pupil of Cabanel. Medals of Salon, 1875, 1876, 1896 (d'honneur); of E. U. 1878. Chev. Légion d'Honneur 1878; Officier 1884. Membre de l'Institut 1893. Grand Prix, E. U., 1900.

367. Portrait of a lady. Life size. Full length. Seated on a wall which raises an artificial lakelet above the level of the foreground on the left. Rising ground with trees beyond the water. Signed Benjamin-Constant 189(9?). On canvas 117½ x 68¾ in. *Lent by Mrs. F. C. Austin.*

368. The favorite tiger. Signed Benj.-Constant. On canvas 83⅛ in. x 49¼ in. *Lent by Mrs. Sarah J. Howard.*

Bonheur, Rosa. See note before 179.

369. Lion's head. Signed Rosa Bonheur. *Lent by Mrs. Frank G. Logan.*

Bouguereau, William-Adolphe. See note before 186.

370. Ministrations of love. Cupid riding a dolphin, with a flock of other cupids following in the air. Signed W. Bouguereau. *Lent by Cyrus H. McCormick.*

Breton, Jules-Adolphe. See note before 101.

371. The shepherd's star. Twilight. Sky still tinged with red. Peasant girl coming forward in dusky field with sickle in belt and full sack on head. Above her head is a faint, slender crescent moon, and to the right a pale star. Signed Jules Breton '87. On canvas 39¼ in. x 30 in. *Presented by Philip D. Armour.*

Cauwelaert, J. E. van—Ghent, Belgium. Born in Ghent, 1866. Member of Société Nationale des Beaux-Arts, Paris.

372. Changing pasture. A woman in the foreground holds two cows by a rope. Behind her is a rail fence, on the other side of which a field stretches away to the distance. In this field are several other cows. Signed E. van Cauwelaert. There is also inscribed on the back of the canvas, over the artist's name, what seems to be the original title of the picture: *Devant le barrière.* On canvas 29 in. x 39½ in. *Lent by Samuel Gans.*

373. Evening in the sheep pasture. Signed E. van Cauwelaert. On canvas 21⅜ in. x 32 in. *Lent by Samuel Gans.*

374. Autumn in Fontainebleau. Signed E. van Cauwelaert, Paris. *Lent by Samuel Gans.*

375. The watering place. Two cows at a pool among trees and bushes. Signed E. van Cauwelaert. On canvas 29 in. x 39½ in. *Lent by Samuel Gans.*

Cazin, Jean-Charles. See note before 104.

376. Solitude. A field partly plowed in the foreground. The furrows run down rapidly from the front to a group of farm buildings in the middle distance, whence there is a more abrupt upward slope towards the distance. Bit of dense forest on hill behind houses on the right. Signed J. C. Cazin. On canvas 23⅝ in. x 29 in. *Presented by John S. Norton, 1891.*

Chierici, Gaetano. Born at Reggio, Italy, 1838.

377. The favored one. Child playing with lamb. Several other lambs and sheep coming forward from door at extreme right. Signed Chierici Gaetano. On canvas 18¼ in. x 24¾ in. *Lent by C. C. Crabb.*

Ciardi, Guglielmo—Venice. Born in Venice. Gold medal at Berlin 1886; at Paris, E. U., 1889.

378. Venice. Distant view from the lagoon, looking toward entrance to Grand Canal. Signed Ciardi, Venezia, 1889. *Lent by Charles W. Brega.*

Clays, P. J. See note before 166.

379. Marine. Vessels in still water. View from the water to a shore in the middle distance on which there is a windmill. Signed P. J. Clays. On wood 23⅛ in. x 29¼ in. *Lent by O. S. A. Sprague.*

Col, Jean-David. Belgian genre painter. Born in Antwerp 1822. Pupil of De Keyser and the Antwerp Academy. Medal at Vienna 1873. Chev. Order of Léopold.

380. Wrangling over cards in a tavern. Signed David Col 1874. On wood 21⅝ in. x 30¼ in. *Presented by John Cudahy, 1889.*

Corot, Jean-Baptiste-Camille. See note before 108.

381. Landscape. A narrow road on the right leads back to an old stone mill half hidden by trees. A man is leading a horse along the road. Cows in meadow on the left. Signed Corot. *Lent by W. T. Carrington.*

382. Landscape. Pool in foreground. Two cows standing in the water where it reflects a bright sky. Signed COROT. *Lent by Cyrus H. McCormick.*

383. Landscape with five figures dancing in front of a lake. Trees on the left, between which is seen a group of buildings. Signed COROT. *Lent by Mrs. Frank G. Logan.*

Daubigny, C.-F. See note before 112.

384. Landscape. Water in foreground and at the left. Signed Daubigny. *Lent by Cyrus H. McCormick.*

385. Along the banks of the Oise. River at right. Woman driving a flock of geese from the left. Signed Daubigny 1868. *Lent by Mrs. Frank G. Logan.*

Dauchez, André—Paris. Born in Paris. Silver medal at E. U. 1900.

386. Water in foreground. A wooded island or peninsula in the middle distance cuts off the view except in a narrow space at the extreme right where the water sweeps around the land. On absorbent canvas. Signed André Dauchez. *Lent by Cyrus H. McCormick.*

Delobbe, François-Alfred—Paris. Born in Paris 1835. Pupil of Lucas and Bouguereau. Salon medals 1874, 1875; E. U. 1900.

387. Nude infant before a mirror. On canvas 9¾ in. x 12 in. Signed A. Delobbe. *Lent by C. C. Crabb.*

Diaz de la Peña, N.-V. See note before 119.

388. Venus and Cupid. Signed N. Diaz 54. *Lent by P. A. Valentine.*

389. Woody landscape. In foreground is a boy with three dogs. On wood. Signed N. Diaz.

390. Young lady under tree with two dogs—one in lap. Signed N. Diaz. On wood.

391. Flowers. Signed N. D.
Nos. 388–391 lent by Cyrus H. McCormick.

Dieterle, Mme. Marie—Paris. Born in Sèvres. Daughter and pupil of Émile van Marcke.

392. Landscape with cattle. Three cows in the foreground —one (white) standing, the others recumbent. Rain clouds in sky. Signed Marie Dieterle. *Lent by Ralph H. Booth.*

Dupré Jules. See note before 123.

393. Landscape. Clump of trees growing from one root in foreground. Signed Jules Dupré. *Lent by Cyrus H. McCormick.*

394. Marine. Same motif as 123. Signed Jules Dupré. *Lent by Cyrus H. McCormick.*

Farbach, C. L.—Düsseldorf.

395. Nightfall. Foreground already in deep shadow; but a glimpse of open country still well lighted is given through an avenue of tall trees. Down this avenue a man is driving a flock of sheep towards the light. Signed Farbach 1873. On canvas 18 in. x 15½ in. *Lent by James H. Dole.*

Gérôme, J. L. See note before 159.

396. Egyptian water carrier. A woman, half length, sitting with jar on lap and hands resting on jar. Pale blue wrap about head and neck. Dark blue jacket. Signed J. L. Gerome. On canvas. *Lent by Cyrus H. Mc Cormick.*

Grolleron, Paul—Paris. Born at Seignelay, Yonne, France. Pupil of Bonnat. Salon medals 1886, 1894; E. U. 1889.

397. The scout. A soldier looking over a high wall. A comrade stands below awaiting his report, and a squad of soldiers is coming round a corner of the wall. Signed P. Grolleron. *Lent by Charles W. Brega.*

Harpignies, Henri—Paris. Born in Valenciennes 1819. Pupil of Jean Achard of Grenoble. Medals of Paris Salon 1866, 1868, 1869, 1897 (d'honneur); of E. U. 1878 (silver). Grand Prix, E. U. 1900. Officier Légion d' Honneur 1883.

398. Sunset. Uncultivated land, low in the middle from front to a distant, low horizon. A glimpse of water in the distance. Two trees with white bark in left foreground. On canvas. Signed h. Harpignies 99. *Lent by Cyrus H. McCormick.*

Henner, Jean-Jacques. See note before 235.

399. Sperata. Head and bust of a young woman, in profile. Flowing auburn hair. Signed J. J. Henner. *Lent by Edward T. Blair.*

400. Head. Young lady with flowing auburn hair. Black jacket and white chemisette. Green background. On wood. Signed J. J. Henner. *Lent by Cyrus H. McCormick.*

Israëls, Jozef—The Hague. Born in Groningen, Holland, 1824. Pupil of Jan Adam Kruseman. Awarded many medals at home and foreign exhibitions including the Grand Prix at the Paris E. U. 1900. Knight of the Order of the Lion, Holland; Order of Léopold, Belgium; Order of Franz Joseph, Austria; Order of the Crown, Italy. Officer of the Legion of Honor, France.

401. Bringing in the catch. Boy and girl coming forward with full baskets through the shallow water of a beach. Two fishing vessels just beyond the low surf. Signed Jozef Israels. *Lent by Cyrus H. McCormick.*

401 1-2. Two Dutch sailors carrying the anchor of a fishing vessel to the shore. Signed Jozef Israels. *Lent by Mrs. Frank G. Logan.*

Jacque, Charles-Émile. See note before 178.

402. A shepherdess with seven sheep, in a woody landscape. On the left, near the foreground the trunks of two large trees are crossed in the form of the letter X. Signed ch. Jacque. *Lent by Cyrus H. McCormick.*

403. Sheep in a grove, coming to the front. Beyond, in a glade seen between the tree trunks on the right, two cows are grazing. Signed ch. Jacque. *Lent by P. A. Valentine.*

Jacquet, Jean-Gustave. See note before 158.

404. Portrait of the artist's wife, with palette and brushes. Signed G. Jacquet. On canvas 35⅞ in. x 25¾ in. *Lent by O. S. A. Sprague.*

Jan-Monchablon, Ferdinand — Paris. Born in Châtillon-sur-Saône, Vosges. Silver medal, E. U. 1889. Chév. Légion d'Honneur 1895.

405. Bords de l'Apanche à Châtillon. The town is on a hill in the middle distance at the right, with little river and sunlit meadow in front of it. Foreground in shadow. Three cows are grazing separately in the meadow. A woman stands near the bank of the winding stream, which comes to front at the right. Signed Jan-Monchablon. *Lent by Ralph H. Booth.*

Jettel, Eugen. See note before 238.

406. Marshes in the north of Holland. Signed Eugène Jettel, Paris 1883. On canvas 33⅝ in. x 47⅞ in. *Presented by P. C. Hanford 1890.*

Jiminez y Aranda, Luis—Pontoise, France. Born in Seville, Spain, 1845. Pupil of Eduardo Cano. Removed to Paris in 1875. Medal of Salon 1887. Grand Prix of E. U. 1889. Chev. Légion d'Honneur 1889.

407. Small study of (a Spanish bull fighter?) He sits on a chair with left arm resting on the back in a fold of a red cloak which is thrown loosely over his shoulder. Purple doublet and breeches; blue hose; "incroyable" hat. On wood. Signed L. Jiminez, Roma. *Lent by Cyrus H. McCormick.*

Kever, Jacob Simon Hendrik—Amsterdam. Born 1854. Pupil of P. F. Grieve. Medal of W. C. E. 1893. Gold medals in Amsterdam 1896 and 1899. Silver medal of E. U. 1900.

408. The child's breakfast. Dutch interior. Mother giving drink from a bowl to a child on her lap. Signed Kever. *Lent by Ralph H. Booth.*

Koekkoek, Herman Willem. Dutch. Born 1867. Self taught. Special artist of the Illustrated London News in the Transvaal war.

409. Dutch cavalrymen. A halt. Four troopers mounted and three standing by their horses. Winter landscape without snow. Rolling country without houses. Signed H. W. Koekkoek. *Lent by C. C. Crabb.*

Kratke, Charles-Louis—Paris. Born in Paris. Pupil of Gérôme.

410. The retreat from Moscow. Signed L. Kratke 1892. *Lent by P. A. Valentine.*

The French army is represented marching towards Orcha over a snow-covered plain, under a black pall of smoke. According to Segur's account of the disastrous march Napoléon was passed by "everybody." He walked with a cane, laboriously and reluctantly—stopping at intervals, as if he could not resign himself to abandon his unfortunate companion in arms, Marshal Ney.

Lambert, Louis-Eugène. Born in Paris 1825. Pupil of Delacroix. Medals of Salon 1865, 1866, 1870; E. U. 1878.

411. Cat and four kittens on a lady's dressing table. Background of red curtain on left. Signed L. Eug. Lambert. *Lent by Miss Katherine Eddy.*

Lepine, Stanislas. Born in Caen, France. Pupil of Corot. Medal of Salon and gold medal of E. U. 1889. (Died 1891 or 1892?).

412. The Seine at Sèvres. The town is seen across the river —white on a green slope. Signed S. Lepine. *Lent by Martin A. Ryerson.*

Lerolle, Henry—Paris. Born in Paris. Salon medals 1879, 1880. Chev. Légion d'Honneur 1889. Gold medal of E. U. 1900.

413. Twilight. Shepherdess with three sheep in landscape. Signed H. Lerolle. On canvas 31⅝ in. x 35½ in. *Lent by O. S. A. Sprague.*

Lévis, Maurice—Paris. Born in Paris. Pupil of Billet and Harpignies.

414. Landscape. Water in foreground, running back to a high stone dam. Signed Maurice Lévis. On wood 8⅛ in. x 12¾ in. (Original oil sketch of part of picture framed with it, back to back.) *Lent by W. T. Carrington.*

415. Le clocher de Pont-Aven. (Distant view). Signed Maurice Lévis. On wood 5⅛ in. x 8¾ in. *Lent by W. T. Carrington.*

Lynch, Albert—Paris. Born in Peru. Pupil of Lehmann and Ferrier. Gold medal of E. U. 1900.

416. Head of a girl, in sunbonnet. Signed Albert Lynch. *Lent by W. T. Carrington.*

Maes, E. R. Belgian contemporary. Has a fine poultry farm near Antwerp, where he keeps his models.

417. The king of the flock. Signed E. R. Maes. On canvas 45⅜ in. x 31⅜ in. *Lent by C. C. Crabb.*

Max, Gabriel. See note before 173.

418. Head of a woman. *Lent by O. S. A. Sprague.*

Meissonier, Jean-Charles—Poissy, near Paris. Born in Paris. Son and pupil of Jean-Louis-Ernest-Meissonier. Medal of Salon 1866; of E. U. 1889 (gold). Chev. Légion d'Honneur 1889.

419. The sentinel. He stands in front of an archway with musket shouldered. Costume: Unbelted, sleeveless blouse (of buckskin?); wide gray knee breeches with large bows; blue hose and soft felt hat. Signed Charles Meissonier fils 1881. *Lent by Charles W. Brega.*

Mesdag, Hendrik Willem—The Hague. Born in Groningen, Holland 1831. Pupil of Alma-Tadema. Gold medal of E. U. 1889. Chev. Légion de'Honneur 1889.

420. Return of the fishing boats at Schéveningen, Holland, in October. Three boats beached, and three afloat beyond. Choppy sea. *Lent by Ralph H. Booth.*

Mettling, Louis. See note before 244.

421. The water-carrier. A full length figure of life size. Signed L. Mettling '82. On canvas 82¼ in. x 53⅛ in. *Presented by O. W. Meysenburg 1898.*

Meyer, Johan Georg ("Meyer von Bremen"). Born in Bremen 1813. Studied in Düsseldorf Academy under Sohn and Schadow. Settled in Berlin 1852; died 1887.

421½. An Alpine goatherd (?). Signed Meyer von Bremen. *Lent by Cyrus H. McCormick.*

Millet, Jean-François. See note before 31.

422. The bather. (A woman drying her feet after bathing). Signed J. F. Millet. *Lent by A. M. Barnhart.*

Montigny, Jules-Léon. Belgian, contemporary.

423. Return of the herd. Signed Jules Montigny '92. On canvas 49½ in. x 71 in. *Lent by C. C. Crabb.*

Preyer, Johann Wilhelm—German still life painter, born in Rheydt 1803. Studied in Düsseldorf and Munich. Traveled in Holland, Switzerland, The Tyrol and Venice. Finally settled in Dusseldorf about 1848.

424. Fruit. On wood 8½ in. x 10½ in. *Lent by James W. Pattison.*

Robert, Hubert. Born in Paris 1733; died there 1808. Went to Italy when quite young and became a pupil of Pannini. Spent twelve years in Rome. Member of Academy 1766. Appointed Custodian of the Louvre by the Directory.

425. The obelisk. On canvas 100 in. x 92 in. Signed H. Robert 1787. *Presented by Clarence Buckingham 1901.*

426. The landing place. On canvas 100 in. x 92 in. Signed H. Robert 1788. *Presented by R. T. Crane 1901.*

427. The fountains. On canvas 100 in. x 92 in. *Presented by William G. Hibbard 1901.*

428. The old temple. On canvas 100 in x 92 in. *Presented by A. C. Bartlett 1901.*

Ronner, Mme. Henriette—Brussels. Born in Amsterdam 1821. Daughter and pupil of J. A. Knip. Represented in the Royal Museum Amsterdam, and other public galleries. The three pictures named below belong to *Miss Katherine Eddy.*

429. A white poodle, sitting up. Signed Henriette Ronner 95.

430. A black and white cat, lying down. Signed Henriette, Ronner 1899.

431. Cat and kitten on work table—the cat making a bed of lace. Signed Henriette Ronner '94.

Rousseau. P.-E.-T. . See note before 133.

432. Landscape. A canal or river sweeping from the left in a semi circular curve. On the way the stream comes near the front and the right of the picture. Low buildings on the farther shore at the left. *Lent by Cyrus H. McCormick.*

Sanchez-Perrier, Emilio—Paris. Born in Seville, Spain. Pupil of Cano. Silver medal of E. U. 1889. Hors Concours.

433. Landscape. A strip of water for foreground; a strip of green, irregularly wooded land and a strip of bright sky which lights the water near the front. Signed E. Sanchez-Perrier, Alcala. *Lent by Cyrus H. McCormick.*

434. Landscape. Water in foreground and back to middle distance on the right. High, sloping green banks, with leafless brown trees and shrubs on edge. Two men in a boat against bank on the left. Signed E. Sanchez-Perrier. *Lent by Ralph H. Booth.*

Schreyer, Adolf. See note before 135.

435. A troop of Arabs on the march. The column is halted while the leaders confer, without dismounting, on the course to be followed. Signed Ad. Schreyer. On canvas 47¼ in. x 69 in. *Lent by Cyrus H. McCormick.*

436. Arab horsemen. Signed Ad. Schreyer. On canvas 47¼ in. x 69 in. *Lent by P. A. Valentine.*

Thaulow, Frits—Paris. Born in Christiania, Norway. Studied in Christiania, Carlsruhe and Paris. Gold medals at Vienna and Munich. Diploma of Honor, Dresden. Chevalier Legion of Honor, France (1889); of the Order of Leopold, Belgium; and St. Olaf, Norway. Grand Prix, E. U., Paris, 1900.

437. Landscape. Water in foreground, with low, flat land opposite. Pollard willows on the bank and low buildings beyond, roofed partly with thatch and partly with red tiles. Signed Frits Thaulow. *Lent by Cyrus H. McCormick.*

Troyon, Constant. See note before 36.

438. Landscape with cattle. In foreground a cow with dark brown forequarters, but otherwise white, stands in profile facing right. Further to right is a cream-colored cow lying down. Background of dense foliage on the right. On the left the view is open over low meadows to the horizon. *Lent by P. A. Valentine.*

439. Landscape with cattle. Red cow and white cow in foreground. Water at right. Windmill in distance. Signed C. Troyon. On wood. *Lent by Cyrus H. McCormick.*

Van Marcke, Émile. See note before 140.

440. Landscape with cattle. White cow between two red ones in foreground. Background of thatched stable on right. Trees and sky on left. Signed Em. van Marcke. *Lent by Cyrus H. McCormick.*

Verboeckhoven, Eugène-Joseph. See note before 175.

440 1-2. Ewe with two lambs. Landscape background. Signed Eugène Verboeckhoven ft 1869. On canvas 38¾ in. x 61¼ in. *Lent by C. C. Crabb.*

Vibert, Jehan-Georges. See note before 153.

441. The secret cabinet. What professes to be an ornamental niche for a statuette of the Virgin has been swung out from its frame, revealing a small collection of books. The old

cardinal is reading one of the books behind the half open false door, which he holds ready to shut on the first hint of a coming visitor. Signed J. G. Vibert. *Lent by Charles W. Brega.*

Wierusz-Kowalski, Alfred von—Munich. Born at Suwalki in Russian Poland, 1849. Pupil of the Warsaw, Dresden and Munich academies and of Alexander Wagner and Joseph Brandt. Medal of Munich Exposition 1883.

442. The wedding party. Merry men and women in farm wagons coming rapidly forward down a rough road (perhaps the dry bed of a shallow stream), over a slightly rolling land bare of trees or houses. The foremost wagon is drawn by two white horses. Signed A. Wierusz Kowalski. On canvas 48 in. x 59 in. *Lent by Mr. and Mrs. Joseph Rosenbaum.*

Ziem, Félix—Paris. Born in Beaune, Côte-d'Or, France. Salon medals 1851, 1852; E. U. 1855. Chev. Légion d'Honneur 1878.

443. Venice. Seen from the lagoon near the entrance to the Grand Canal. Near the front is a brig with sails hanging loose. Not far beyond is the shore, showing on the left the Ducal Palace, (With the domes of St. Marks seen over it), the Piazzetta and the Campanile; on the right the whole length of the Riva degli Schiavoni and beyond. Signed Ziem. *Lent by P. A. Valentine.*

Zorn, Anders L.—Mora, Sweden. Born in Mora. Pupil of Academy of Fine Arts in Stockholm. Medal of Paris Salon 1889; E. U. 1889 (gold). Grand Prix at E. U. 1900. Commissioner for Sweden at W. C. E., Chicago, 1893.

444. Portrait of a lady (the late Mrs. John Y. Scammon). Signed Zorn 1895. On canvas 32 in. x 25¾ in. *Bequest of Mrs. Scammon, 1901.*

445. Portrait of William B. Ogden. Half length. Cigarette in hand. White coat and vest. Blue necktie, and blue corn flower in buttonhole. No other color, except in face and hand. Signed Zorn 1895. *Lent by Wm. B. Ogden.*

WATER COLORS AND PASTELS.

THE NICKERSON COLLECTION.

(See pages 133, 174.)

Apol, Lodewijk Franciscus Hendrik, (Louis Apol). The Hague, Holland. Born in The Hague 1850. Pupil of Hoppenbrouwers and Stortenbeker. Medal of Paris E. U. 1889.

451. Twilight. A desolate plain with winding road from front at extreme left. Cart coming forward on road. Solitary tree in middle distance. Signed Louis Apol. 11½ in. x 20⅝ in.

Artz, David Adolphe Constant. Born in The Hague, Holland 1837; died there 1890. Pupil of the Amsterdam Academy under Engenberger and Royer, and of Israëls. Lived and worked in Paris from 1868–1874. Hors Concours at E. U. 1889.

452. Waiting. A woman sitting alone on the shore and and looking out to sea. Signed Artz. 18 in. x 13 in.

Blommers, Bernardus Johannes—The Hague, Holland. Born in The Hague 1845. Pupil of Chr. Bisschop. Gold medal of Paris E. U. 1900.

453. Sewing. A woman working alone at a table in a room lighted by a window beyond. Signed Blommers. 14 in. x 18 in.

Flés, Miss Etha. Pupil of Anton Mauve.

454. Winter evening. Edge of a village. Signed Etha Fles. 7⅜ in. x 13¼ in.

Gabriel, Paul-Joseph-Constantin—Scheveningen, Holland. Born in Amsterdam 1828. Studied in Amsterdam Academy and the museum of Haarlem. Worked in Brussels. Medals in Utrecht

1866, Liege 1871, Philadelphia 1876, Munich (diploma of honor) 1879, Amsterdam (medal of honor) 1882, Nice 1883, Amsterdam (grand gold medal) 1895, Barcelona 1898, Paris E. U. 1889, 1900.

455. A windmill in Holland. Seen across still water. Signed Gabriel f. 9⅛ in x 22½.

Jacque, Charles-Émile. See note before 178.

456. Shepherdess and sheep. Background of trees on the right. Extended view over greater part of the left. Signed ch. Jacque. (Pastel). 20⅜ in. x 36¼.

Lhermitte, Léon-Augustin—Paris. Born at Mont Saint-Père (Aisne), France. Pupil of Lecoq de Boisbaudran. Salon medals 1874, 1880. E. U. Grand Prix 1889. Hors Concours 1900. Officier Légion d'Honneur 1894.

457. An interior in Normandy, with two peasant women and two children. Signed L. Lhermitte. (Pastel). 11⅜ in. x 16 in.

Maris, Willem—The Hague, Holland. Born in The Hague 1844. Brother and pupil of Jakob and Mathijs Maris. Silver medal of Paris E. U. 1889. Hors Concours 1900.

458. A farm in Holland. Cattle at pasture in marshland. 15¼ in. x 20¼ in.

Meulen, François Pieter ter—The Hague. Born in Bodegraven. Pupil of J. van de Sande Bakhuijsen. Silver medal, Amsterdam 1886. Gold medals, Munich 1891, 1892.

459. A close packed flock of sheep in foreground moving from left to right in front of a thin line of trees. Extended open country beyond. Signed ter Meulen. 13 in. x 27⅛ in.

Neuhuys, Jozef. Born in Utrecht, Holland, 1841. Died in The Hague 1890.

460. Landscape with windmills, Holland. Signed Jozef Neuhuys. 8¼ in. x 12⅞ in.

Poggenbeek, George—Amsterdam, Holland. Born in Amsterdam in 1853. Medal in Amsterdam 1883; at Paris E. U. 1889.

461. Cows on the highway. They are coming forward through an avenue of trees. The trees on the right are all dead. They mark the margin of a stream or lake. Signed Geo. Poggenbeek 87. 14⅜ in. x 20½ in.

Rip, Willem Cornelis—The Hague. Born in Rotterdam 1856. Pupil of R. van Eysden, Rotterdam, and of Carl Piloty, Munich. Medal of E. U., Paris, 1900.

462. Ducks in the marsh. 8⅞ in. x 13⅛ in.

Roelofs, Willem. Born in Amsterdam 1822; died 1897. Pupil of H. van de Sande Bakhuijsen. Silver medal of Paris E. U. 1889. Order of the Eikenkroon 1860.

463. In pasture. Open country with great effect of distance. Many cows in the foreground and middle distance. Signed Willem Roelofs. 15⅛ in. x 27⅞ in.

Simone, Scipione—Rome.

464. Interior of mosque, with three figures—two seated on floor and one standing, gesticulating to them. Signed Scipione Simone. 29½ in. x 21¼ in.

Troyon, Constant. See note before 136.

465. Landscape with cattle. Immediately beyond the foreground on each side is a tall tree with trunk bare a long way up. Seen between them in the middle distance is a group of tall trees. The sky near the horizon is covered with clouds of various tints; above it is an unbroken deep blue. Signed C. Troyon. (Pastel). 30⅞ in. x 24½ in.

Vrolijk, Johannes Martinus. Born in The Hague, Holland, 1846. Lived there. Died 1896. Pupil of P. Stortenbeker. Medals at Amsterdam 1878; London (South Kensington) 1874; Berlin 1891 (gold). Order of the Eikenkroon 1888.

466. Landscape near Utrecht. Two cows in foreground. Sail of sloop seen over rushes to right. Signed Jan Vrolyk 80. 19¾ in. x 26⅜ in.

Weissenbruch, Johannes Hendrik—The Hague. Born in The Hague 1824. Pupil of B. J. van Hove. Medals at Amsterdam, Paris (E. U. 1889, silver; 1900, gold); Chicago 1893.

467. At home. Man and woman at table in a humble interior lighted by a window on the farther side. Signed J. H. Weissenbruch. 13 in. x 18⅝ in.

Persian Artist.

468. A dignitary with seven attendants in an open pavilion, with conventional landscape background. He holds a falcon on his wrist. All the figures are barefoot. Illuminated water color. 11⅝ in. x 8¼ in.

Persian Artist.

469. Interior of the harem of Imâm Resa, of Nashad Khorasan. There are several groups of figures in the room represented, and others looking in from all the doors. Illuminated water color, with a tablet containing a Persian inscription. 12⅞ in. x 7½ in.

See also 711, 724, 743–759.

OTHER WATER COLORS AND PASTELS.

Escribe, Charles.

470. An incident of the Franco-Prussian war. Interior of a plain room, with entrance at rear guarded by a German soldier. A crowd of German soldiers outside trying to look in. Within are dead and wounded French soldiers. An officer is stooping over one of the wounded. 8½ in. x 12 in. *Presented by H. S. Van Gigch, 1891.*

Soest, Louis W. van—The Hague, Holland. Born in Java. Silver medal E. U., Paris, 1900.

471. Landscape. Line of tall trees from right foreground to left middle distance. Signed Louis W. v. Soest. 22¾ in. x 12 in. *Lent by W. T. Carrington.*

Melchers, Julius Gari. See note before 314.

472. The orange. A Dutch woman holding up a child with an orange. (Pastel). Signed Gari Melchers. 34½ in. x 25¼. *Lent by Cyrus H. McCormick.*

Casanova y Estorach, Antonio—Paris. Born in Tortosa, Spain, 1847. Pupil, at Barcelona, of Claudio Lorenzale and, at the Madrid Academy, of F. de Madrazo. Studied also in Rome and Paris.

473. Amateur orange picking. Three frolicsome ladies in 18th century costume, with a step ladder, and a gentleman seated on a chair by the foot of the ladder. Signed A. Casanova, Roma, 1873. *Lent by Cyrus H. McCormick.*

Zamacoïs, Eduardo. Born in Bilbao, Spain, 1842. Died in Madrid 1871. Pupil of Balaco, then of Madrid Academy under F. de Madrazo, then of Meissonier in Paris. Medal of Paris Salon 1867; of Munich Exp. 1870. Diploma to memory of deceased artists, E. U., Paris, 1878.

474. In the antechamber. Two 17th century cavaliers—one standing, the other sitting—on opposite sides of a small table supporting a tall beaker and two wine glasses. Background of green and brown wall hangings. Signed Ed. Zamacois 59. *Lent by Cyrus H. McCormick.*

Tomson, A.—London.

475. Black cat and white cat mounting a table on opposite sides. Pastel. Signed A. Tomson. *Lent by Miss Katherine Eddy.*

FRAMED DRAWINGS.

IN VARIOUS MEDIA.

Lhermitte, Léon-Augustin. Paris.—See note before 457.

500. Rouen cathedral. Charcoal drawing. *Gift of Ernest A. Hamill 1894.*

501. Evening prayer. Charcoal drawing. *Gift of Ernest A. Hamill 1894.*

Whistler, James Abbott McNeill—Paris and London. See note before 343.

503. A frame containing four etchings by Whistler and an original charcoal portrait of the etcher by Rajon. *Gift of Frederick Keppel.*

ORIGINAL DRAWINGS FOR ILLUSTRATIONS IN THE CENTURY AND ST. NICHOLAS MAGAZINES.

A permanent loan from the Century Company, New York.

NOTE: Illustrations of earlier date than November 1881, were published in *Scribner's Monthly*, the original Century.

Abbey, Edwin Austin.

504. Mrs. Gilbert as "Mrs. Candour." Pencil. April, 1879.

505. Agnes Booth as "Mrs. Brownlee." Pencil. April, 1879.

Beard, J. C.

506. Head of wild sheep. Gouache. May, 1881.

Birch, Reginald B.

507. An exhibit. Pen and ink. "Century," September, 1881.

508. A realized hope. Pen and ink. St. Nicholas," Oct., 1882.

509. Accident in high life. Wash. "St. Nicholas," Dec., 1882.

510. Story of Robin Hood. Title page. Pen and ink. "St. Nicholas," May, 1883.

511. Catching the stag. Pen and ink. "St. Nicholas," April, 1884.

512. Washing day. Gouache and pen, "St. Nicholas," December, 1884.

Blum, Robert.

513. Brunhild hurling her spear. Wash. "St. Nicholas," August, 1882.

514. In St. Marks, Venice. Wash. "Century," Nov., 1882.

515. The attack. Gouache. "Century," November, 1883.

Brennan, Alfred.

516. Musical exercises at the Odeon. Pen and ink. "St. Nicholas," December, 1880.

517. Procession in honor of Bacchus. Pen and ink. December, 1880.

518. Bombardment of Noteberg. Pen and ink. Feb., 1881.

519. A lot of silly men. Pen and ink. "St. Nicholas," August, 1883.

520. Alcove, New York Society library. Pen and ink. "Century," May, 1884.

Brush, George De Forest.

521. The fourth reader class. Oil. "St. Nicholas," December, 1881.

522. Bob Halliday carries home his friend. Oil. "St. Nicholas," April, 1882.

Burns, M. J.

523. A marine artist's studio. Oil. January, 1880.

524. Boarding a steamer. Oil. "Century," December, 1881.

525. Fishing off Bay of Islands. Oil. "Century," May, 1884.

ller, E. R.

526. Portrait. Illus. Lounger, vol. xi. ("Century.") November, 1885.

527. A type Theme. ("Century.")

hase, William Merritt.

528. Eugene Wilhelm, Jun. and his Dog. 1874.

529. Coming shower. Ill. ("Century.") February, 1882.

hurch, Frederick S.

530. 'Tommy's connections.' Illus. and his.
'He's going eastward.' 'St. Nicholas.' June, 1877, 7.

531. A "Soldier Lounge" at Sunny Side. Wash. Sept., 1874.

532. Speaking his piece. Pencil. 'St. Nicholas.' November, 1875.

533. Centaur says. Pencil. 'St. Nicholas.' Illus., 1875.

ocks, J. H.

534. Examining the necklace. Lounger. 'St. Nicholas.' September, 1882.

535. An ideal 'still-liver.' Lounger. ("Century.") July, 1885.

536. Long bridge, Washington, D. C. Lounger. "Century." March, 1884.

537. Street scene, Washington, D. C. Lounger. "Century." March, 1884.

ox, Kenyon.

538. Chorus of Seamander nalore. Sepia Wash. "Century." July, 1884.

lavis, J. Steeple.

539. Lenox worn by the pilgrims &c. India ink wash and white. "Century." January, 1883.

Nelman, Frederick.

540. The home circle. Pencil. March, 1884.

541. Under the awning. Pencil. "Century." February, 1884.

Drake, W. H.

542. Among the tenements, New York. Pen and ink. "St. Nicholas," June, 1883.

543. "Dick dashed across the green." Pen and ink. "St. Nicholas," July, 1884.

Edwards, George Wharton.

544. Staircase, old Johnston House. Pencil. "Century," September, 1882.

545. Doorway of Witherle House, Castine, Maine. Pen and ink. "Century," September, 1882.

546. Old salt works. Barnstable. Oil. "Century."

Farny, H. F.

547. Torturing a sorceror, Zuni. Gouache. "Century," May, 1883.

548. Gas wells. Gouache. "Century," July, 1883.

549. Guarding a "wild cat" well. Gouache. "Century," July, 1883.

Fenn, Harry.

550. Clovelly, from the pier. Gouache. "Century," December, 1883.

551. Dr. Grimshaw's abode, Salem. Gouache. "Century," May, 1884.

552. Head of Salem Harbor. Gouache. "Century," May, 1884.

553. Van Rensselaer manor-house. Gouache. "Century," October, 1884.

554. Fairbanks House, Dedham, Mass. Gouache. "Century," October, 1884.

Foote, Mary Hallock.

555. The little brother. Pencil. "St. Nicholas," Sept., 1884.

Fredericks, Alfred.

556. Duke Leopold's stone. Pen. "St. Nicholas," 1879.

557. Watching the goblin castle. Gouache. "St. Nicholas," November, 1881.

558. The king's feast. Gouache. "St. Nicholas," 1884.

Inness, George.

559. Loitering. Oil. "Century," May, 1882.

560. Close of a stormy day. Oil. "Century," May, 1882.

Inness, George, Jr.

561. Among the clouds. Oil. "Century," December, 1884.

562. Crossing the timber line. Oil. "Century," Dec., 1488.

Jones, H. Bolton.

563. An oasis in Tunis. Gouache. "Century," April, 1882.

Jones, Francis C.

564. The four o'clock sketch club. Gouache. "Century," December, 1881.

565. Alaskan interior. Oil. "Century," July, 1882.

566. Going fishing, Alaska. Gouache. "Century," July, 1882.

Kappes, Alfred.

567. Storming the gate. Oil. "St. Nicholas," May, 1882.

568. The tournament. Oil. "St. Nicholas," January, 1884.

Low, Will H.

569. Drifting. (Two drawings.) Gouache. "St. Nicholas," February, 1884.

Lungren, Fernand Harvey.

570. "The prince glanced back." Wash. "St. Nicholas," February, 1882.

571. "The hares ran around her." India ink wash and white." "St. Nicholas, 1884.

Martin, Homer D.

572. Birthplace of Oliver Wendell Holmes. Sepia wash. May, 1879.

Monks, J. A. S.

573. Merino lambs. Wash and pencil. "Century," February, 1884.

574. Frightened sheep. Wash. "Century," February, 1884.

Mueller, Rose.

575. Small servant called Kate. Pen and ink. "St. Nicholas," May, 1881.
What the baby said. Gouache.

576. Skating brigade. Pen and ink. "St. Nicholas," December, 1883.

577. Hoop song. Pencil. "St. Nicholas," April, 1884.

Parsons, Alfred.

578. Grassy mountains. Gouache. "Century," Nov., 1883.

579. Old bridge on Avon. Gouache. "Century," Nov., 1883.

580. Meadow by Avon. Gouache. "Century," Nov., 1885.

581. A Westchester orchard. Gouache. "Century," [Dated 1882.]

Pennell, Joseph.

582. Old Spanish house. Pen and ink.
Relics of Spanish occupation. "Century," Feb., 1883.

583. In the calaboose. New Orleans. Wash. "Century," March, 1883.

584. The "Picayune Tier." Pencil. "Century," July, 1883.

585. Donnybrook Fair-ground. Pencil. "Century," December, 1884.

Poore, Henry R.

586. "Bell snicklin." Oil. July, 1881.

Reinhart, C. S.

587. A school in sight. Sepia wash and white. Feb., 1879.

588. Reckless explorations. Pen and ink. February, 1879.

589. Kate Claxton in "Two Orphans." Pen and ink. April, 1879.

Riordan, Rodger.

590. Milkweed. India ink wash and white. "St. Nicholas," August, 1881.

Rix, Julian.

591. Twilight on the creek. Oil. October, 1881.

Sandham, Henry.

593. Parliament buildings—Ottawa. India ink wash and white. August, 1880.

594. An old church. Canada. Monotype. "Century," May, 1882.

595. Funeral of Father Junipero. India ink wash and white. "Century," May, 1883.

Share, H. P.

596. Bathing by electric light, Coney Island. Wash. July, 1880.

Shirlaw, Walter.

597. "Hurray for York and Posey." Oil. December, 1877.

598. Life class for men—Art Students' League, N. Y. Oil. October, 1878.

599. At "the studio." Oil. January, 1880.

Smedley, W. T.

600. "I come to claim my dead." Wash. "Century," September, 1883.

Taber, W.

601. Seals in sight. India ink wash and white. "St. Nicholas," June, 1882.

602. Driving ostriches in a sand storm. Wash. "Century," January, 1883.

603. End of the anchorage, Brooklyn Bridge. Wash. "St. Nicholas, July, 1883.

Thayer, Abbott H.

604. Portrait, Geo. W. Cable. Oil. "Century," Feb., 1882.

605. Portrait, Theodore D. Woolsey. Oil. "Century," September, 1882.

606. Portrait, Mark Twain. "Century," September, 1882.

Volk, Douglas.

607. Landlady of "Grand Vatel." Gouache. Nov., 1879.

608. Bathing scene, Normandy. India ink wash and white. August, 1881.

Wiles, Irving R.

608½. The Siva dance.

Wirgman, T. B.

609. Portrait, Matthew Arnold. Pencil. "Century, April, 1882.

Woodward, J. D.

610. Rialto bridge, Venice. Wash. "Century," Nov., 1882.

611. The Piazetta, Venice. Wash. "Century," Nov., 1882.

Birch, Reginald B.

612. "I am the Prince von Pettykin, Madame." Black and white, in oil. "St. Nicholas," October, 1900.

Castaigne, André.

613. The Papal Benediction in front of St. Peter's, Rome. Black and white, in oil. "Century," July, 1896.

614. The land of promise. Black and white, in oil. "Century," April, 1894.

615. The tomb of General Grant, in New York city. Black and white, in oil. "Century," April, 1897.

616. In the waiting room of the Commissaire Général of the Exposition. Black and white, in oil. "Century," Nov., 1898.

Coleman, Charles Caryl.

617. Capri girls pruning vines. Black and white. "Century," October, 1898.

Frost, Arthur Burdett.

618. "I guess you'll see a coon." Black and white. "Century," August, 1898.

619. Ludloe is introduced to Stephen Peter. India ink wash.

Loeb, Louis.

620. Christ before Pilate. (Passion play at Vonder-Thiersee). "Century," December, 1895.

Pyle, Howard.

621. Surrender of Captain Pearson on the deck of the Bon Homme Richard. Black and white, in oil. "Century," April, 1895.

Relyea, Charles M.

622. The first of May in Central Park, New York. Maypole dance. Black and white. "St. Nicholas," May, 1897.

Varian, G.

623. "A boat expedition . . . which . . had captured three eighteen-gun lorchas." Black and white. "Century," September, 1899.

624. "Junk after junk went to the bottom." Black and white. "Century," September, 1899.

Wiles, Irving R.

625. Confirmation at Temple Emanuel, New York. Wash. "Century," January, 1892.

FRAMED PRINTS.

(Lithographs, Etchings, Engravings).

676-700. From the Nickerson Collection.

(See note on page 133).

Bellows, Albert F. See note before 282.

676. The inlet. Across the water is a group of houses among trees. On the left a road comes forward and curves out of view to the left in the foreground. Etching. Artist's proof. Signed in the plate and on margin A. F. Bellows.

Chauvel, Théophile—Paris. Born in Paris 1831. Pupil of Picot, Aligny and Bellel. Medals of Salon 1870, 1873, 1881 (d'honneur); E. U. 1878, 1889, 1900 (Grand Prix). Chev. Légion d'Honneur 1879; Officier 1896.

677. Evening shadows. After picture by B. W. Leader. A group of cottages and the upper part of a mansion seen across a canal; barge moored to opposite bank. Etching—artist's proof. Signed in margin B. W. Leader. Chauvel.

Courtry, Charles-Louis. Born in Paris; died between 1897 and 1900. Pupil of L. Gaucherel and L. Flameng. Salon medals 1868, 1874, 1875, 1887 (d'honneur). Gold medal of E. U. 1889.

678. Bringing home the cows. After picture by Troyon. Five cows coming forward in foreground. Woman behind. Woody landscape. Etching—proof before letters. Signatures etched in margin: C. Troyon pinx., Ch. Courtry sc. 1875.

Haig, Axel Herman—Haslemere, Surrey, England. Born on the island of Gotland, Sweden. Member of Royal Society of Painter-Etchers. Was represented in both the British and Swedish sections in the World's Columbian Exposition, Chicago 1893; but in Paris 1900, only in British. Received gold medal of the latter exposition.

679. A Westminster Abbey interior. View from St. Edmund's chapel to the Chantry of Henry V, passing several royal tombs. Original etching—artist's proof. Signed in margin A. H. Haig. Monogram of initials on plate in middle of date 1885.

680. In the North porch of Chartres Cathedral. Original etching—artist's proof. Signed in margin Axel H. Haig. Monogram as in 679, with date 1882.

681. "Aisles of Chartres Cathedral." With a procession of children. Original etching—artist's proof. Inscribed in margin "To the Aisles of Chartres No. 8." Signed in margin A. H. Haig. Monogram as in 679, with date 1881.

682. Street in Chartres. Bridge in foreground. The spires and upper part of cathedral seen over irregular row of roofs. Etching—artist's proof. Signed in margin Axel H. Haig. Monogram and date as in 680.

Lander, Benjamin—New York.

683. Sabina's stream. Original etching—artist's proof, with large landscape remarque. Signed in plate and on margin Benj. Lander.

Law, David—London. Member of Royal Society of Painter-Etchers.

684. Venice by night. Looking out into the lagoon from the Grand Canal. Original etching—artist's proof. Signed in margin David Law.

Mannfeld, B.

685. Albertsburg. Town on a cliff, seen across a frozen river. Original etching—proof before letters, with landscape remarque accompanied by a dedication with the date 1884. Signed in margin B. Mannfeld.

Rodriguez, Gaston-Louis-Stephane—Paris. Born in Paris. Pupil of Courtry and Collin.

686. The mouthful. After Millet's painting, *La Becquée*, in the museum at Lille. Three children sitting in a doorway. A woman feeding one of them with a spoon. Etching, artist's proof, with portrait of Millet as remarque. Signed in margin Rodriguez.

Bartolozzi, Francesco. Born in Florence 1725. Pupil of Joseph Wagner in Venice. Came to England in 1764, and was soon after appointed engraver to the King. Made a Royal Academician in 1768. Director of the Royal Academy in Lisbon 1802. Died in Lisbon 1815.

687. Queen Elizabeth striking Essex. Stipple engraving, proof before letters.

688. The dowager queen of Edward IV, parting with the little Duke of York. Stipple engraving, lettered as follows: G. B. Cipriani, R. A., Invent. Frans. Bartolozzi Sculpt.

689. Marie Stuart refusing the crown. Stipple engraving, lettered as follows: G. B. Cipriani, R. A., Invent. Frans. Bartolozzi, R. A. Sculpsit.

690. Vortigern and Rowena. Stipple engraving, lettered as follows: J. (V.?) Rigaud, R. A. (pinx.?). F. Bartolozzi, R. A. Sculpt.

Desnoyers, Auguste-Gaspard-Louis-Boucher. Born in Paris 1779; died there in 1857. Member of the Institute 1816; First Engraver to the King 1825; Baron 1828; Chev. Légion d'Honneur 1835.

691. Belisarius. Blind, feeling his way with a staff and carrying a youth who has been bitten by a serpent. Line engraving, after painting by F. P., baron, Gérard, done in 1800. Lettered as follows: F. Gérard Pinxt., Augte Desnoyers Sculpt 1806—with dedication to Talleyrand by "Auguste Boucher Desnoyers."

Gilbert, Achille—Paris. Born in Paris. Pupil of Couture and Belloc. Salon medals 1864, 1865, 1875, 1895; E. U. 1878, 1889.

692. The sheepfold. After painting by Ch. Jacque, representing a woman letting out the flock. Etching—artist's proof, with duck's head remarque, with etched name of Jacque. Signed in margin Achille Gilbert, Ch. Jacque.

Longhi, Giuseppe. Born in Monza 1766. Professor of engraving in the Brera, Milan. Died in Milan 1831.

693. Galatea. After painting by Francesco Albani, in the Dresden gallery, illustrating Ovid (Mat. xiii, 789). Line engraving, lettered as follows: Fr. Albani inv. Gpe Longhi inc. 1813.

Morghen, Rafaello. Born in Florence 1758; died there in 1833. Pupil of Volpato in Rome. Professor of the Academy in Florence 1793. Corresponding member of the French Institute.

694. Aurora. After the fresco by Guido in the Rospigliosi palace, Rome. Line engraving (1787), lettered as follows: Guidus Rheni pinx., Antonius Cavalucci delin, Raphael Morghen Sculp., Romae—with dedication to Prince Joseph Rospigliosi.

Müller, Johann Friedrich Wilhelm. Born in Stuttgart 1782. Son and pupil of J. G. von Müller. Studied also in Paris. Professor of engraving in Dresden 1814. Died 1816.

695. The Madonna di San Sisto. After the painting by Raphael in the Dresden gallery. Line engraving, finished 1816. Lettered as follows: Made Seidelmann delt, Rittner, Dresde, Ex., Fr. Müller Sculpt.—with dedication to the King of Saxony.

Nanteuil, Robert. Born in Rheims, 1623 or 1630. Pupil of N. Regnesson and, in Paris, of A. Boke and Philippe de Champagne. Painted a portrait of Louis XIV, who appointed him designer and engraver to the royal cabinet. Died in Paris, 1678.

696. Portrait in an ellipse with the following inscription around it: MICHAEL LE MASLE, PRIEUR DES ROCHES, PRAECENTOR CANONICUS ECCLESIAE PARISIENSIS. Line engraving, lettered as follows: *Nanteuil ad vivum faciebat 1661.*

Audran, Jean. Born in Lyons, 1667. Pupil of his father, Germain, and his uncle, Gérard. Made engraver to the king in in 1706. Died in 1756.

697. Portrait of Rubens, in ornamental circular border. After painting by Van Dyck. Line engraving, lettered as follows: Van Dyck pinxit, I. M. Nattier delin., I. Audran scul., 1710. Pierre Paul Rubens * * *

Trouvain, Antoine. Born in Montdidier, France, 1656; died in Paris, 1710. Pupil of Edelinck.

698. The marriage of Marie de Medici with Henry IV, by proxy—the queen's uncle as proxy. Ceremony performed by Cardinal Aldobrandi in Sta. Maria del Fiore. After painting by Rubens in the Louvre. Line engraving, lettered as follows: Rubens pinxit. I. Nattier delineavit. A. Trouvain sculpsit—followed by a statement of the circumstances of the marriage.

Stacpoole, F.—London. Associate of Royal Academy.

699. Persepolis. Lions prowling among the ruins in the twilight. After painting by Briton Rivière. Mezzotint engraving, artist's proof, signed Briton Rivière, F. Stacpoole.

Wille, Johann Georg. Born in the Bieberthal, near Konigsberg, 1715. Lived in Paris from 1736 until his death in 1808. Engraver to the King of France, to the Emperor of Germany, and to the King of Denmark. Knight of the Legion of Honor.

700. The death of Mark Anthony. After painting by Pompeo Batoni, in the Dresden gallery. Line engraving, before letters.

JAPANESE COLOR PRINTS, FROM WOOD CUTS.

NOS. 701-759 BELONG TO THE NICKERSON COLLECTION.

(See note on page 133.)

701-702. By Eishi (Hosoda), about 1795, and 1790 resp.

703-704. By Harunobo (Suzki), about 1766 and 1765 resp.

705-710. By Hiroshige—5 done in 1830, 6 in 1825, 7 about 1825, 9 and 10 about 1845.

711. See after 42

712-719. By Hokusai (Tamekaz). Part of the series Shika-Shashin-Kagami (illustrating Chinese poems and Japanese odes).

720. A set of eight prints in the old Dutch method. Unsigned but with Hokusai Sensei zu inscribed on the cover by Prof. Hokusai.

721. By Hokusai (Tamekaz).

722. By Hokusai (Gayko).

723. By Hokusai (Soriga).

724. See after 42.

725. By Kiyonaga (Torii)—among the highest in the best period. Date about 1770.

726. By Kuniyoshi (Utagawa)—about 1840.

727. By Sharak—about 1797.

728-730. By Shuncho (Katsukawa)—about 1782 for No. 728 and 1785 for the others.

731. By Shumman or Toshimitsu (Kubo)—about 1787.

732. By Toyohiro (Utagawa)—1795.

733. By Tokoyuni I (Utagawa)—about 1791.

734, 735. By Tokuyuni III (Utagawa).

736, 737*a*, 737*b*. By Tokuyuni III (Kunisada).

738*a*, 738*b*. By Kunimaru—1820.

739-742. By Utamara (Kitagawa)—about 1795.

WATER COLORS.

By Hokusai—No. 711.

By Hokui (Rekisentei), pupil of Hokusai. No. 724. 1851.

KAKEMONOS.

(Wall pictures intended to be mounted on rollers).

743. By Chikanobu (Kano). Monochrome on paper. Date, first quarter of XVIII century.

744. By Itcho. On silk. XVIII century.

745. By Keibun (Matsu-mura). First quarter of XIX century.

746. By Nen-its. Monochrome on silk. XIX century.

747. By Seisen. Monochrome on silk. Early XIX century.

748, 749. By Sosen. In colors on silk. XIX century.

750. By Tanbi (Kano). In colors on silk. Latter half of XIX century.

751. By Tangei-Sei (Tsuruzawa). Two, in colors on silk. First quarter of XVIII century.

752. By Tetsuzan (Mori Tessan). On silk. Early XIX century.

753, 754. Anonymous. In colors on paper.

755. Anonymous. In colors on silk.

CHINESE WATER COLORS.

756-759. Chinese water colors of the XVIII century. No. 56 is signed Nan P'ing Ch'an-sien sha. Date 1738. The others (all by one artist) are not signed.

JAPANESE DECORATIONS ON LEATHER.

760. Old. Design of various plants, birds and insects.

761-762. XVIII century. Designs of plants, insects, tree frogs, bats, etc., on gold-finished background.

763. Old. Design representing Buddha's disciples, etc. Colored and partly finished in gold.

THE ARUNDEL REPRODUCTIONS OF WORKS OF OLD MASTERS.

PRESENTED BY EDWARD E. AYER.

Room 37.

These works are the productions of the Arundel Society, an organization of art amateurs formed in London in 1848, for the purpose of "promoting the knowledge of art by copying and publishing important works of ancient masters," especially works little known and perishable. The society was named after Thomas Howard, Earl of Arundel in the reigns of James and Charles I, who has been called "the father of vertù in England," and "the Mecaenas of all politer arts."

The most important publications have been the careful reproductions in chromo-lithography of works by old masters, a few each year (from 1856–1897 inclusive) chiefly from frescoes. In 1889 the whole publication (at that time comprising 156 chromo-lithographs, 31 engravings, 5 bound volumes of engraving, 2 photographs and 8 books) with suitable installation, was presented to the Art Institute by Mr. Edward E. Ayer, and since that time the Art Institute has been an annual subscriber. The society ended its work December 31, 1897. The present collection of 190 chromo-lithographs and 9 heliogravures is almost a complete set of the society's publications in those classes.

The following catalogue is arranged alphabetically under the popular names of the artists. Numerous references from other names may be found in the general index at the end of this volume. The wood engravings, photographs, and monographs and treatises on artists and works of art published by the society, may be found in the Art Institute library.

Albertinelli, Mariotto—1474–1515. Florentine.

801. The visitation. (Elizabeth visiting Mary). From picture in Uffizi Gallery, Florence.

Alunno. See Niccolo.

Angelico, Fra. (Giovanni da Fiesole)—1387–1455. Florentine.

FROM FRESCO IN CONVENT OF S. MARCO, FLORENCE.

802. The annunciation. (Framed with 808).

803. Coronation of the Virgin.

804. Madonna and child with attendant saints.

805. Presentation in the Temple. (Framed with 804).

806. Christ and Mary Magdalen in the garden.

807. The crucifixion. (Framed with 875).

808. The entombment. (Framed with 802).

809. The Marys at the sepulchre.

810. The transfiguration.

FROM FRESCOES IN ST. LAWRENCE CHAPEL, VATICAN.

811. St. Stephen's ordination and alms-giving.

Avanzo, Jacopo d'—end of XIV century. Veronese.

812. St. Lucy before her Roman judges. From a fresco in S. Antonio, Padua.

Bartolommeo, Fra. (Baccio della Porta)—1469 or 1475–1517.

813. The annunciation. From fresco in Villa dei Fratè di S. Marco, near Florence. (Framed with 815).

FROM FRESCOES IN CONVENT OF S. MARCO, FLORENCE.

814. Virgin and child.

815. Christ with two disciples at Emmaus. (Framed with 813).

Bartolommeo and Sogliani.

816. Vision of St. Domenick. From a fresco in refectory of Convent of S. Marco, Florence.

Bellini, Giovanni—c. 1426–1516. Venetian.

817. Madonna and child enthroned. From altar piece in the Frari church, Venice.

Betti, Bernardino. See Pinturicchio.

Boccaccino, Boccaccio—c. 1460–1518. Venetian.

818. Christ among the doctors. From fresco in cathedral at Cremona.

Botticelli, Sandro (Alessandro Filipepi)—1447–1510. Florentine.

819. Primavera. An allegory of Spring. From a painting in the Accademia, Florence.

820. Birth of Venus. From a painting in the Uffizi Gallery, Florence.

Brancacci Chapel Frescoes, (c. 1420-1430)—in the Carmine church, Florence. Painted by the following Florentine artists:

Tomasso di Ser Giovanni Guidi della Scheggia, called MASACCIO. (Born 1401?; died 1428?)

Filippo Lippi, called FILIPPINO. (Born 1457?; died 1504?)

Tommaso di Christofani di Fino, called MASOLINO da Panicale (1383-1447?) is also credited by the Arundel Society with Nos. 832 to 835; but C. C. Perkins says he "had no hand" in the work which he and others attribute to Masaccio.

821. { SS. Peter and Paul before the Proconsul.
The martyrdom of St. Peter.
By Filippino Lippi.

822. { S. Peter in prison visited by St. Paul.
S. Peter delivered from prison.
By Filippino Lippi. (Framed with 830 and 836).

823. Head of S. Peter in prison, full size. (Framed with 828, 829, 882).

824. SS. Peter and John healing the sick by their shadows. By Masaccio. (Framed with 825, 832, 835).

825. SS. Peter and John giving alms. By Masaccio. (Framed with 824, 832, 835).

826. Head from 825, full size. (Framed with 831, 834).

827. The tribute money. By Masaccio. (Framed with 833).

828. 829. Heads from 827, full size. (Framed with 823-882).

830. { SS. Peter and Paul raising the King's son.
The homage to S. Peter.
By Masaccio and Filippino Lippi. (Framed with 822, 836).

831. Head from 830, full size. (Framed with 826, 834).

832. S. Peter baptising. Attributed to Masolino. (Framed with 824, 825, 835.)

833. { SS. Peter and John raising the cripple.
St. Peter Healing Petronilla or raising Tabitha.
Attributed to Masolino. (Framed with 827.)

834. Head from 833, full size. (Framed with 826, 831.)

835. S. Peter preaching. Attributed to Masolino. (Framed with 824, 825, 832).

836. { The fall. By Filippino Lippi.
The expulsion from Eden. By Masaccio.
(Framed with 822, 830).

Carpaccio (Scarpaccia), Vittore—c. 1450–1522. Venetian.

837. The calling of St. Matthew.

838. S. George baptizing the Princess Cleodolinda and her father.

839. S. Jerome in his study.

} From fresco and pictures in S. Giorgio degli Schiavoni, Venice.

Cavallini. See Lorenzetti.

Cavazzola. See Morando.

Cologne Masters—XIV century, German.

840. Madonna with the violet. Virgin and child with small attendant figures. Attributed to Meister Wilhelm (c. 1330–1378). From picture in collection of the Archbishop of Cologne.

For works by Meister Stephan, see Lochner, 871–874.

Dürer, Albrecht—1471–1528. German, of Nuremberg.

841. Adoration of the Trinity. From picture in the Belvedere Gallery, Vienna.

842. St. John, Evang., and St. Peter.
843. St. Mark and St. Paul. } Framed together.

From two pictures in Alte Pinakothek, Munich.

Eyck. See Van Eyck brothers.

Fernandez, Vasco (called Gran Vasco, or Vasco the Great). Born 1552. Portuguese.

844. St. Peter enthroned as Pope. From panel in cathedral at Vizeu, Portugal.

Fiorenzo di Lorenzo. Painted 1472–1490.

845. S. Bernardino healing a wounded man. From picture in Perugia gallery.

Francesca, Piero della (Piero or Pietro di Benedetto degli Franceschi)—1398–c. 1484. (Pitti catalogue of 1894). Umbrian.

846. Resurrection of our Lord. From fresco at Borgo San Sepolcro.

Francia (Francesco Raibolini)—1450–1518. Eclectic, Bolognese.

847. Marriage of St. Cecilia.
848. Burial of St. Cecilia. } From fresco in Church of S. Cecilia, Bologna.

Ghirlandaio (Domenico Bigordi)—c. 1449–1494. Florentine.

849. Death of St. Francis. } From fresco in S.
850. Heads of a bishop and a priest. } Trinita, Florence.

851. The last supper. From fresco in Ognissanti Church, Florence.

852. Nativity of the Blessed Virgin. From frescoes in S. Maria Novella, Florence.

853. Zacharias naming his son John.

854. St. John Baptist preaching.

855. Vision and death of Santa Fina. From fresco in church at S. Gimignano.

Giorgione (Giorgio Barbarelli)—1476–1511. Venetian.

856. Virgin and child enthroned between SS. Liberale and Francis. From altar-piece in church at Castel-franco.

Giotto (di Bondone)—1266–1337. Florentine.

FROM FRESCOES IN UPPER CHURCH OF S. FR., ASSISI.

857. St. Francis preaching before Pope Honorious III.

858. St. Francis preaching to the birds.

859. Portrait of Dante. From fresco in the Bargello, Florence.

—— See 975.

Gozzoli, Benozzo—1420–1498. Florentine.

860–862 FROM FRESCOES IN RICCARDI PALACE, FLORENCE.

860, 861. Group of angels adoring. Two parts.

862. Procession of the three kings.

863. St. Augustine lecturing. From fresco in S. Agostino at at S. Gimignano.

864. Virgin and child with several saints. From altar piece in monastery at Montefalco.

Holbein, Hans, the younger—1495-1543. German, of Augsburg.

865. Virgin and child with the Meier family, from picture in palace at Darmstadt.

Libri, Girolamo dai—1474-1555. Venetian.

866. Virgin and child between two saints. From picture in San Giorgio church, Verona.

Lionardo da Vinci. See Vinci, 967.

Lippi, Fra Filippo—c. 1406-1469. Florentine.

867. Virgin and child. From picture in the Accademia, Florence.

868. Virgin and child. From picture in the Uffizi Gallery, Florence.

Lippi, Filippo (called Filippino). See Brancacci chapel frescoes (821 et seq.) and the following:

869. Madonna and child. From fresco at Prato.

870. Vision of St. Bernard. From altarpiece in the Badia, Florence.

Lochner, (or Loethener), Stephan—c. 1400-1451. German. Cologne.

FROM ALTAR PIECE IN CATHEDRAL, COLOGNE.

871. Adoration of the Magi. (Framed with 901).

872. The annunciation. (two panels).

873. St. Gereon and his warriors.

874. St. Ursula and her virgins.

(872, 873, 874 in one frame).

Lorenzetti, Pietro. Sienese. Died 1348.

FROM FRESCOES IN LOWER CHURCH OF S. FR., ASSISI.

875. Madonna and child with S. John, Evang. and S. Francesco. (Attributed by Arundel Society to Cavallini).

876. Deposition from the cross. (Framed with 908).

Lorenzo di Viterbo—XV century.

877. Bethrothal of the Virgin. From fresco in chapel in Servite church, Viterbo.

Lorenzo, Fiorenzo di. See Fiorenzo.

Luini, Bernardino—1460-1530. Lombard, Milanese.

878. Burial of St. Catherine by angels. From fresco now in Brera gallery, Milan. (Framed with 967).

FROM FRESCOES IN SANTUARIO D. M., SARONNO.

879. Marriage of the Virgin.

880. Adoration of the Magi.

881. Presentation of Christ in the Temple.

882. Head of Joseph, full size, from 881. (Framed with 823, 828, 829).

883. Christ among the doctors.

Mantegna, Andrea—1431-1506. Venetian.

FROM FRESCOES IN EREMETANI CHURCH, PADUA.

884. St. James the greater before Herod-Agrippa.

885. Conversion of Hermogenes by St. James.

Melozzo da Forli—1438-1494. Umbrian.

886. Pope Sixtus IV giving audience. From fresco now in library of Vatican.

887. Two angels. From frescoes now in Sacristy of St. Peter's, Rome.

Memling, Hans (Memlinc.)—c. 1425-1495. Flemish school.

FROM PANELS OF TRIPTYCH IN HOSPITAL, BRUGES.

888. The Nativity and the Presentation in the Temple. (Framed with 889).

889. Adoration of the Magi.

890. St. John Baptist.

891. St. Veronica.

FROM ALTAR-PIECE IN CATHEDRAL, LUBECK.

892. The angel Gabriel.

893. The Virgin Annunciate.

894. Christ bearing the cross. (Framed with 897, 899).

895. The crucifixion.

896. Entombment and resurrection of Christ. (Framed with 898, 900).

897. St. John Baptist. (Framed with 894, 899).

898. St. Blaise. (Framed with 896, 900).

899. St. Giles. (Framed with 894, 897).

900. St. Jerome. (Framed with 896, 898).

Memmi, Simone (Simone di Martini)—c. 1283–1344. Sienese.

901. The annunciation. From picture in the Louvre. (Framed with 871).

Michelangelo, or **Michelangiolo, di Lodovico Buonarroti Simone**—1475–1564. Florentine.

FROM FRESCOES IN SISTINE CHAPEL, VATICAN.

902. Delphic Sibyl.

903. The Prophet Ezekiel.

904. The Prophet Jeremiah.

Montagna, Bartolommeo—c. 1450–1523. Venetian.

905. { St. John Baptist and St. Benedict.
St. Nazzarus and St. Celsus.

From pictures in SS. Nazaro e Celso, Verona.

Morando, Paolo (called Cavazzola)—c. 1486–1522. Venetian.

906. The deposition (from the cross). From picture in municipal museum, Verona.

More, Sir Anthony (Anthonis Mor, or Moro, von Dashorst). c. 1512–1578. Dutch.

907. Portrait of Mary I, Queen of England. From picture in Royal museum, Madrid.

Nelli, Ottaviano—1403–1444. Umbrian.

908. Madonna and Saints. From fresco in S. Maria Nuova at Gubbio.

Niccolo da Foligno (di Liberatore)—c. 1430–1502. Umbrian. Alunno accepted as his proper name by some authorities and rejected by others.

909. Virgin and child with saints. From altar-piece in communal palace at Gualdo Tadino, Umbria.

Pacchiarotto (Giacomo di Bartolommeo)—1474–1540. Sienese.

910. St. Catherine finding the body of St. Agnes. From fresco in oratory of St. Catherine, Siena, attributed to Pacchiarotto.

Paolo Veronese (Paolo Cagliari)—1528–1588. Venetian.

911. Allegorical figures from frescoes in the Villa Giacomelli (often called Villa Masèr) near Venice. Two sections.

Perugino (Pietro Vannucci)—c. 1446–1524. Umbrian.

912. Marriage of the Virgin. From fresco in the ex-convent of S. Girolamo near Spello.

913. Nativity and adoration of Christ. From fresco in S. Francesco d. M., Perugia.

914. Adoration of the Magi. From fresco in S. Maria de' Bianchi, near Perugia.

915. Christ's charge to St. Peter. (Delivery of the keys). From fresco in Sistine Chapel.

FROM FRESCOES IN S. MARIA M. DE PAZZI, FLORENCE.

916. The crucifixion.

917. Attendant Saints in side compartments of "The Crucifixion." Two frames.

FROM FRESCOES IN SALA DEL CAMBIO, PERUGIA.

918. The transfiguration.

919. Prophets and sibyls.

920. Martyrdom of St. Sebastian. From fresco in chapel of convent, Panicale.

Pinturicchio (Bernardino Betti)—c. 1454–1513. Umbrian.

FROM FRESCOES IN S. MARIA MAGGIORE, SPELLO.

921. The annunciation.

922. The nativity.

923. Christ among the doctors.

924. The nativity. From fresco in S. Maria del Popolo, Rome.

925. Virgin in glory, with two Saints. From altar-piece at Monte Oliveto, near Rome.

926. St. Catherine of Alexandria pleading before her judges. From fresco in one of the Appartamenti Borgia in the Vatican.

FROM FRESCOES IN PICCOLOMINI LIBRARY, SIENA.

927. Enea Silvio Piccolomini, receiving the cardinal's hat.

928. Betrothal of Frederick III. See 974.

Pisanello (Vittore Pisano)—c. 1375-1456. Veronese Venetian.

929. Departure of St. George. After fresco in S. Anastasia, at Verona.

Raphael (Rafaelle Sanzio, or Santi, d'Urbino)—1483-1520. Roman.

FROM FRESCOES IN STANZE OF THE VATICAN, ROME.

930. St. Peter delivered from prison.

931*a*. Poetry.

931*b*. Philosophy.

931*c*. Theology.

931*d*. Justice.

932. The poets on Mt. Parnassus.

FROM FRESCO IN S. MARIA DELLA PACE, ROME.

933. The four sibyls.

Romanino, Girolamo—c. 1485-1566. Venetian.

FROM FRESCOES IN CASTLE OF MALPAGA, NEAR BERGAMO.

934. The arrival of King Christian of Denmark.
935. The banquet. Two sections.
} Heliogravures.

936. The chase. Chromo-lithograph.

937. Distribution of liveries.
938. Tournament.
939. Departure of King Christian.
} Heliogravures framed together.

Sanzio, Giovanni (father of Raphael, q. v.)—c. 1435-1494. Umbrian.

940. Virgin and child with saints, and Resurrection of Christ. From fresco in S. Domenico at Cagli.

Sarto, Andrea (Andrea d'Agnolo. His proper name was generally believed to be Andrea Vannucchi, and, since its rejection by revisers of Italian art history, has kept its place in the catalogues of the principal Florentine galleries)—1487-1531. Florentine.

FROM FRESCOES IN ANNUNZIATA CONVENT, FLORENCE.

941. Birth of the Virgin.

942. Procession of the Magi to Bethlehem.

943. Madonna del Sacco.

944. S. Filippo Benizzi healing children.

FROM FRESCOES IN THE SCALZA, FLORENCE.

945. Charity. Heliogravure.

946. St. John Baptist preaching. Heliogravure.

Signorelli, Luca—1441-1523.—Florentine.

FROM FRESCOES IN DUOMO AT ORVIETO.

947. Dante. } Framed together.
948. Virgil. }

949. Scenes in the life of Moses. From fresco in Sistine chapel, Vatican, Rome.

Il Sodoma (Giovanni Antonio Bazzi, sometimes spelled Razzi).—1477 or 1479-1549. Sienese and Lombard.

950. Christ. From a partially destroyed fresco in convent of S. Anna, near Sienna.

951. Christ bound. From fresco in Accademia, Siena.

952. St. Benedict preaching to women. From fresco in Monastery of Monte Oliveto, near Siena.

FROM FRESCOES IN S. DOMENICO, SIENA.

953. Vision of S. Catherine.

954. Ecstasy of S. Catherine.

955. Swoon of S. Catherine.

Sogliani, Giovanni Antonio—1492-1544. See No. 816.

Stephan, Meister. See Lochner, 871–874.

Titian (Tiziano Vecellio)—1477-1576. Venetian.

956. St. Anthony of Padua healing a young man. From fresco in Scuola del Santo, Padua.

Unknown Painters.

957. Richard II before the Madonna, with attendant saints. (In two parts). From picture at Wilton House.

958. The nursing of Bacchus, from an ancient Roman wall painting, in the Farnesina Gardens, Rome.

Van Eyck brothers (Hubert, 1370?–1426, and Jan, 1390?–1440). Claimed for both Dutch and Flemish schools.

FROM THE ALTAR-PIECE IN THE CHURCH OF ST. BAVON, GHENT.

(A complete reproduction, though the parts of the picture are scattered. Only the fixed portions (Nos. 964, 966) remain in the church. Of the wings, two (No. 961) are in the Royal gallery of Brussels, and all the other six in the Royal museum of Berlin).

959. The annnnciation, with prophets and sibyls. Four panels from outside or back of upper wings, seen when closed. The outer folds of the wings, when opened show the Adam and Eve (961); the inner folds, show, when opened Nos. 962, 963.

960. Portraits of Jodocus Vyts (the donor) and his wife, with their patron saints, John the Baptist and John the Evangelist. Four panels from outside or back of lower wings, seen when closed.

961. Adam and Eve. Two panels.
962. An angelic choir.
963. St. Cecilia.
} From inside of upper wings.

964. The Virgin Mary, God the Father, and S. John Baptist. From upper middle panels.

965. Processions of judges, warriors, hermits and pilgrims. From inside of lower wings.

966. The adoration of the Lamb. From the lower middle panel.

Vannucchi. See Sarto.

Vasco. See Fernandez.

Vinci, Lionardo da — 1452 - 1519. Florentine and Lombard-Milanaise.

967. Virgin and child. With portrait of the donor. From fresco in monastery of S. Onofrio, Rome. (Framed with 878).

Viterbo. See Lorenzo.

Wilhelm, Meister. See Cologne Masters.

Monuments and Interiors.

968. Monument of the Cavalli family, with adjoining frescoes, in church of S. Anastasia, Verona. (Framed with 971).

969. Monument of Count Guglielmo da Castelbarco, adjoining the church of S. Pietro Martire at Verona. (Framed with 973).

970. Monument of the Doge, Andrea Vendramini, in church of SS. Giovanni e Paolo, Venice. (Framed with 972).

971. Monument of the Doge, Morosini, in church of SS. Giovanni e Paolo, Venice. (Framed with 968).

972. Monument of Tommaso Pellegrini, in church of S. Anastasia, Verona. (Framed with 970).

973. Monument of Can Grande della Scala, in church of S. Maria Antica, Verona. (Framed with 969).

974. Interior of the Piccolomini library, Siena, showing frescoes by Pinturicchio.

975. Interior of the Arena chapel, Padua, showing Giotto's frescoes of the life of the Virgin and Christ.

MISCELLANEOUS PICTURES IN LIBRARY.

Vision of San Bernardo dei Tholomei, founder of the "Congregation of Monte Oliveto," near Siena. The saint, in the white robe of his order, is kneeling at the right in front of the nude infant Christ, who stands on a red cushion at the level of the saint's head, with hands outstretched as if to bless the suppliant. The Virgin, sitting behind the child, steadies him with a hand on each side. S. Joseph stands at the left with his arm resting on the cushion. At his feet sits an infant holding a scroll bearing the following inscription: S. Bernardus | * *Tholomes* | *Abbas* | *Olivetanæ* | *Congrega* * * | *Instituto-re.* Oil painting on canvas, with circular top and bottom, 48¼ in. x 27½ in. *Lent by John B. Miller.*

Rembrandt. Copy painted in 1891, by C. GUTMAN, of Rembrandt's portrait of himself. Original in the Belvedere gallery, Vienna. On canvas 43⅔ in. x 31 in. *Presented by Mrs. E. A. Driver 1899.*

Raphael. Copy of Raphael's Transfiguration, from the original in the Vatican, Rome. Oil painting on canvas 98½ in. x 69¼ in. *Lent by Mrs. Perry H. Smith.*

——— Copy of Raphael's Madonna della Sedia (or Seggiola)—of the chair, or little chair. Original in the Pitti gallery, Florence. Oil painting on canvas, circular. Diameter 29½ in. *Presented by Mrs. H. B. Bergen 1901.*

Basilica di San Marco. Chromo-lithograph of façade, made in twenty-one sections. Illustration accompanying work on the basilica published in Venice by F. Ongania, 1877–1887. 71¼ in. x 96¾ in.

Siamese battle picture. Illuminated water color. *Presented by Mrs. Archibald J. McBean.*

EXTERIOR SCULPTURE.

Two colossal bronze lions, standing, one on each side of the main entrance. Modeled by **Edward Kemeys,** of Chicago, an American sculptor born in Savannah, Georgia, 1843.
Gift of Mrs. Henry Field, 1893.

Two figures in relief, repeated in the spandrils of the loggia arches. Modeled by **Philip Martiny,** of New York.

Enlarged copy of a portion of the Parthenon frieze, cut in the stone of the west, north and south fronts.

Reproductions, plaster, bronzed, of the Giustiniani Minerva, Augustus with the corselet and Hermes of the British Museum, upon the front loggia.

CORRECTIONS AND ADDITIONS.

Page.	No.	
10,	2.	See No. 7.
11,	7.	The Osiris in this group is a duplicate of No. 2.
14,	16*l*.	Apparently Persian.
16,	19*f*.	The original, of stone, is in the Royal museum, Berlin.
19,	28.	For Egyption read Egyptian.
,	25.	Sendschirli is in Asia Minor.
20,	26.	For (*a–h*) read (*a–d*).
31,	102.	This cast was not taken from the so-called Antinous of the Vatican, but from a better preserved statue of the same type, formerly in the Farnese Palace, Rome, but now in the British museum.
33,	137.	Found in 1857 (not 1864), by Charles T. Newton.
45,	231.	For 400 read 100.
	232.	In the Boncompagni-Ludovisi collection. Probably a IV century copy or variation of a Greek type prevalent about 400 B. C.
	233, 234.	For Townley read Towneley.
46,	240.	Found in 1859 in the Monte del Grano, near Rome, popularly called the tomb of Alexander Severus, but not known to be so. The subject of the relief is also conjectural.
48,	263.	According to the catalogue of the Royal museum, Berlin (1885, p. 69) the acceptable ensemble of this statue is due in great part to a modern restorer. Many details have been improved. The head was put on. First heard of in Richelieu's castle in Touraine, then in Malmaison, then in the Pourtales collection, and finally in Berlin, where it was cleaned and colored.
55,	354.	Not certainly a head of Venus. Possibly one of the muses.
56,	361.	In the Abbey church of St. Denis.
57,	424.	For Réne read René.

86, 814. Part of a renaissance frieze, from the tomb of Henry VII in Westminster Abbey. By Piero Torregiano, Italian, 1472–1522. (Proper number 785).

815. Gothic spandril. Original of marble in "Poet's Corner," Westminster Abbey.

Saint Gaudens, Augustus. See note on p. 61.

Angel in high relief, holding overhead a tablet with the inscription: Amor. Caritas. Signed with full name. Date in Roman characters partly obliterated.

Freer, Frederick W., Chicago. Born in Chicago, 1849. Pupil of Royal Academy, Munich. A. N. A., S. A. A. Medal of W. C. E., Chicago, 1893.

Portrait of Charles W. Fullerton, founder of Fullerton Memorial Hall, painted in 1901. Half length figure, seated, reading. Oil Painting, on canvas. *Presented by Miss Martha S. Hill, 1901.*

ADDITIONAL CORRECTIONS.

On page 94, Case 14, for hermatite read hematite.

On page 247, No. 924, omit all after the word Nativity.

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(The references are to pages).

9– 86. Sculpture, chronologically arranged.
87– 92. Facsimile reproductions of Herculanean and Pompeiian remains.
93– 96. Egyptian and Classical remains, original.
97–108. Various original antiquities and curios.
109–119. Musical instruments.
120–132. Metal work, including medals.
135–137. Various original curios.
138–215. Oil paintings.
216–220. Water colors and pastels.
221–229. Framed drawings.
230–236. Framed prints, etc.
237–251. Arundel reproductions of old masters, mostly chromo-lithographs.
253–255. Miscellaneous matter.

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